

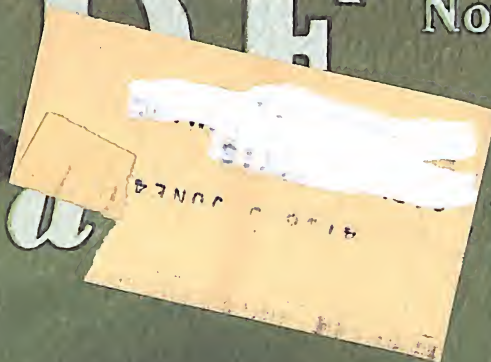
THE ETUDE

November
1946

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music magazine

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ELIZABETH ALEXANDRA MARY WINDSOR, Mus. Bac.
Her Royal Highness, Princess Elizabeth, Heiress Presumptive to the Throne of Great Britain, after receiving the Degree of Mus. Bac. from the University of London last summer. The Degree was presented by the Princess' great uncle, the Earl of Arloun, Chancellor of the University. Princess Elizabeth has been an enthusiastic music student since her childhood.

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THE JOHN CHURCH COMPANY

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THE OPENING PERFORMANCE of the fall season at the City Center Theatre, New York, City, September, saw the New York City Opera Company give a truly outstanding performance of "Madama Butterfly." Camilla Williams, sensational young Negro soprano, headed a cast of inspired singers, and with Laszlo Halasz conducting, the presentation, according to the opinion of the critics, "was a thoroughly professional job, smooth and inspired in song and action, and it had that extra something which you might call art."

THE SAN FRANCISCO Opera Association opened its twenty-fourth season on September 17, with a performance of Wagner's "Lohengrin," conducted by William Steinberg. Four members of the cast made their San Francisco debut: Astrid Varnay, Set Svanholm, George Czapielki, and Nicola Moscona.

THE MUSICIANS EMERGENCY FUND is planning a series of three concerts this season to raise funds for its work in providing free musical instruction to disabled veterans, in hospitals. The artists taking part in these concerts are Patricia Munsel, Robert Casadesu, James Melton, Lauriat Melchior, Eleanor Steber, Alicia Albanese, and Ezio Pinza.

THE DETROIT SYMPHONY ORCHESTRA, in commemoration of the fiftieth anniversary of the death of Johannes Brahms, will perform all the major works of the great composer during the season of 1946-47. Josef Gingold, conductor of the orchestra and Georges Miquelle, first cellist, will play the Double Concerto.

MAX PRESSLER, eighteen-year-old pianist of Tel Aviv, Palestine, is the winner of the \$1000 Debussy award, in the contest sponsored by the E. Robert Schmitz School of Piano. The second prize of two hundred and fifty dollars was won by Olga Barabini of New York City.

LYLY PONS recently received the honorary degree of Doctor of Music from the Adelphi College, Garden City, Long Island.

NEW YORK UNIVERSITY has honored the memory of Sidney Lanier, poet and musician, by placing in its Hall of Fame a bust of the distinguished artist, together with a suitably inscribed tablet. The unveiling took place with appropriate ceremonies on October 3.

GEORGES ENESCO, widely-known Rumanian composer, has been honored by his country with the issuance of two stamps; which stamps also mark the twenty-fifth anniversary of the Bucharest Philharmonic Orchestra, conducted by Enesco. On one stamp is a likeness of Mr. Enesco, while on the other is a fragment of the score of his Second Rumanian Rhapsody.

THE ORIGINAL SCORE of Alban Berg's opera, "Wozzeck," one of the most important operatic works of the period just following World War I, was presented by the composer's widow to Oxford University. Berg died in 1935. The American premiere of this opera was given in Philadelphia in 1931 by the Philadelphia

Grand Opera Company, with Leopold Stokowski conducting.

PAUL HINDEMITH, has been commissioned by the Dallas Symphony Orchestra to compose a symphonic work. This is the first of such commissions which will be set up annually by the Texas organization.

THE JULLIARD MUSICAL FOUNDATION has commissioned seven leading composers to write works for the concert hall and for teaching purposes. These commissions, according to William Schumann, president of the Julliard School of Music, "constitute the first steps in a long-range program designed to augment the repertoire, to encourage the production of new music, and to provide teachers with a larger and more rewarding catalog of student pieces." Four major works will be written by these composers: Ernest Bloch, a short work for solo instrument and orchestra; Burrill Phillips, a full-length opera; Douglas Moore, a chamber music work; Bernard Rogers, a short orchestral work especially for performance by the Julliard Orchestra. Darius Milhaud, Alvin Eiler, and Alexei Haif have accepted invitations to write a group of elementary, intermediate, and advanced piano pieces, respectively.

THE THOBIS MATTHEY Memorial Trust has been formed in London in honor of the name of the late distinguished pedagogue. The purpose of the trust is to endow a Student Fellowship at the Royal Academy of Music, where Matthew spent many years of his life. The Fellowship is to be awarded to a senior student of exceptional ability. The American Matthey Association has already made a generous donation to the Trust.

NICOLAI MALKO, well known conductor, is filling a number of important guest conducting assignments in Europe. His engagements include the London BBC Orchestra, Societe Symphonique de Brussels, Belgium, and Societe des Concerts, Paris. Anne Brown, soprano and Isaac Stern, violinist, appear as soloists on some of the programs. Mr. Malko is due to return to the United States in November to fill a number of important assignments.

THE PAUL HIRSCH LIBRARY, one of the most valuable of the smaller libraries of its kind, has recently been acquired by

the British Museum. Comprising about twenty thousand volumes, the library contains such unique rarities as the 1600 edition of Ptolemy's "Geography" and a large collection of theoretical books up to the beginning of the nineteenth century. The library is the result of the collecting genius of a German, Paul Hirsch, who in the middle 1930's, when the danger signs of Nazi Germany made him sense the oncoming storm, got out of the country with most of his valuable collection, which is now safely housed in the British Museum.

AN INTERNATIONAL FESTIVAL of music and drama will be held in Edinburgh, Scotland in 1947, running from August 24 to September 13. Among the artists already announced to take part are: Todd Duncan, Negro bass, Artur Schnabel, pianist, and Bruno Walter, who will conduct the Vienna Philharmonic Orchestra, and the Glyndebourne Orchestra. A number of dramatic presentations will be included in the program.

ALEXANDER BRAIL-OWSKY, Russian pianist, recently scored a sensational personal and artistic success in Buenos Aires, when he gave a series of twelve recitals, each of which filled to capacity that city's famous opera house, the Colon Theatre. Mr. Brailowsky has concertized regularly in the South American country for twenty-two years and has built up a tremendous following of enthusiastic lovers of his musical art.

THE CHICAGO OPERA COMPANY is including in its seasons repertoire two productions to be sung in English: "The Emperor Jones," by Eugene O'Neill, and "Amelia Goes to the Ball," by Gian-Carlo Menotti.

The Choir Invisible

GILMORE WARD BRYANT, composer, writer, teacher, died at Durham, North Carolina, on September 9, aged eighty-seven. He was the founder of the Southern Conservatory of Music, at Durham.

FRANKLIN WHITMAN ROBINSON, musician and teacher, and founder of the National Orchestral Association died on September 16, at North-west Harbor, Maine, at the age of seventy-one. He had been a pupil of Dvorak and MacDowell.

DR. HENRY S. FRY, distinguished organist and choral conductor, for thirty-four years organist and choirmaster at St. Clements' Church, Philadelphia, died in that city on September 6, at the age of seventy-one. He had been editor of the Organ and Choir

Question and Answers department of The Organ for twenty-two years and had made many friends through his ability to give practical aid and timely advice to organists and choirmasters throughout the country. He was widely known in the organ world, and was a member of the executive committee and a former Dean of the Pennsylvania Chapter of the A.O.G., president of the American Organ Players Club, member of the Philadelphia Music Teachers Association, and director of the Choral Club of the Musical Art Society of Camden.

Competitions

THE FIFTH ANNUAL CONTEST for young composers, sponsored by the Student Division of the National Federation of Music Clubs has been announced by Marion Bauer, chairman. The awards are for works in two different classifications, choral and small orchestra. The two prizes in the choral contest are for fifty and twenty-five dollars, while the instrumental awards are one hundred dollars and fifty dollars. The contest closes April 1, 1947, and all details may be secured from the chairman, 115 West 73rd Street, New York 23, N. Y.

A PRIZE OF one hundred dollars is offered by Monmouth College for the best setting of a prescribed metrical version of Psalm 121 in four-part harmony for congregational singing. The contest, which is open to all composers, closes on February 28, 1947. All details may be secured from Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers to write musical works of Jewish content and which shall reflect the spirit of the Jewish people. The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

AN AWARD of one hundred dollars is offered by the H. W. Gray Company, Inc., under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by any composer residing in the United States or Canada. The text, which must be in English, may be selected by the composer. Manuscripts must be submitted not later than January 1, 1947; and full details may be secured from the American Guild of Organists, 60 Fifth Avenue, New York 20, New York.

THE UNITED TEMPLE CHORUS announces the Third annual competition for the Ernest Bloch Award for the best new work for men's chorus based on a text taken from, or related to the Old Testament. (Continued on Page 660)

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THE ETUDE
music magazine

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Artistic Temperament

WE HAVE KNOWN many impresarios, including Heinrich Conried, Giulio Gatti-Casazza, Oscar Hammerstein, Andreas Dippel, Edward Johnson, Fortune Gallo, Henry Wolfsohn, Richard Copley, Daniel Mayer, Haensel & Jones, Frederick Schang, Evans & Salter, Arthur Judson (who, by the way, once edited the Violin Department for THE ETUDE), and many others. For these gentlemen who plan the business affairs and often determine the success of great musical artists we have a kind of bewildered astonishment coupled with unlimited admiration. In the first place, the business of managing artists is one of an infinite number of details, subject to innumerable conditions beyond the control of anything short of the Almighty. In the second place, the impresario must have the gifts of a bank president, an advertising man, an industrial production manager, a traffic engineer, a whilom valet, a courtier, a father-confessor, a lion tamer, an astrologer, a wet nurse, and an ambassador at the Court of St. James. The weather, transportation, illness of the artist or some member of the artist's family, political and economic conditions, and many other factors may turn the manager's investment at any moment into a total loss, as many impresarios have found. Not the least of the manager's worries is the so-called "artistic temperament." One of the shrewdest of all managers, the late Henry Wolfsohn, used to call artistic temperament "just plain artistic lunacy, without which both manager and artist may fail."

On the whole, however, we have found most artists extremely well balanced, sensible, stable citizens who take a serious, sober aspect of their art and their responsibility to the public, and are as dependable in meeting their platform obligations as is a great surgeon in the operating room or a lawyer in the Supreme Court in fulfilling their terms.

Some managers we have known have had quite as much "artistic temperament" as their artists—Oscar Hammerstein, for instance. Oscar, however, had a form of release which always seemed to steady him. A cigar maker in his youth, he invented a very ingenious machine for cutting cigar wrappers, upon which he received fine royalties. When things got too "hot" for him in the managerial bull ring, he would withdraw to the restful relaxation of his machine and cut a few Sumatra wrappers. Huge and reckless plunger that he was, Oscar always retained a kind of basic common sense. Even this, however, did not save him from disastrous failures.

We know of one very successful foreign-born manager who was always able to control himself before a cantankerous artist but who, thereafter, would withdraw in a rage to a room in his office and "put on an act" of tantrums which Hitler himself could hardly have equalled. True, he did not get down on his hands and knees and gnaw at the rugs, but we did see him tear a telephone book to little bits and then pick up the pieces.

One of the busiest managers of artists in America, Salomon Hurok, has recently published a book, "Impresario," which we have found most interesting. It is another of those amazing stories of the opportunities in America, the land with streets of gold as well as a few baser metals. Hurok, in a very frank manner, tells how he managed to sneak out of Russia, wading across a chilly, shallow lake, passing through all kinds of vicissitudes in European countries, and landing in America in May 1906, with three rubles in his pocket. Starting as a peddler, then working in a can factory, a pie bakery, an ice cream factory, and selling

"Impresario, A Memoir" By S. Hurok. Random House.

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FEODOR IVANOVITCH CHALIAPIN

His artistic temperament was a nightmare to his managers.

newspapers, he always had before him the desire to be an impresario. Thereafter began the remarkable procession of artists which has made him an international figure in his field. Among his greatest achievements was the management of Feodor Chaliapin, who like Caruso was one of the dominating figures in operatic history. Managing Chaliapin apparently was not unlike managing a cage full of tigers, monkeys, and humming birds. Chaliapin, notwithstanding all his genius and charm, was as imperious as Catherine the Great. Once in Chicago, Hurok, with his Russian Grand Opera company, was about to realize his dream of presenting Moussorgsky's "Boris Godunov" with Chaliapin in the stellar role. Hurok had invested a fortune in the production, and great care was taken to please Chaliapin. For the Coronation Scene, Hurok bought (at great expense) a handsome Persian chair. The first act went finely. When the intermission ran up to thirty-five minutes, Hurok dashed behind the scenes where he found Chaliapin calmly sawing an inch off the feet of the precious chair. The height did not please him. Finally the second act began at 11.30, which meant that Hurok would have to pay huge additional costs for overtime. But that is just one incident in the life of a Hurok. He has been manager for Zimbalist (his first client), Pavlova, Artur Rubinstein, Marian Anderson, and many famous ballet stars, including Isadora Duncan, whom Hurok worshipped artistically, but who led him a managerial chase wild enough to drive any ten men insane. Isadora was an amoral creature with such fascination that most people who knew her and admired her overlooked her shortcomings.

Maurice Dumesnil, eminent French pianist, teacher, conductor, and author, was musical director, and for a time, manager for Isadora on a six months tour of South America. Acute observer that he is, very little escaped his sharp, shrewd, artistic eye. He embodied this in a fascinating book, "An Amazing Journey."

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(Continued on Page 618)

H. R. H. Princess Elizabeth Becomes a Bachelor of Music

OUR English cousins are unwaveringly proud of the impression which H.R.H. Princess Elizabeth has already made upon the other nations by her dignity, grace, and sincere activity during the war. Her sympathy in the joys and sorrows of the people has been deep and unaffected.

Few people know that like her great namesake, Queen Elizabeth, four centuries ago, Princess Elizabeth is a skilled musician.

When on Wednesday, July 10, the Earl of Athlone, Chancellor of the University of London, invested the Princess with the hood of the Degree of Bachelor of Music, he said in part to the graduates:

"The world is at your feet. Do everything in your power to make it a better and a happier world than the one in which you have grown to maturity. Live as long as you may, but in the twenty years form the greater part of your life. They appear so when they are passing; they seem to have been so when we look back to them; and they take up more room in our memory than all the years which succeed them. That was the view expressed by Southey, James Russell Lowell once

wrote: 'If youth were a defect, it is one we outgrow only too soon.' For myself, I see no defect in the quality of youth nor, I think, did Wordsworth when he sang:

"There was a time when meadow, grove and stream,
The earth, and every common sight,
To me did seem

"Apparelled in celestial light,
The glory and the freshness of a dream."

And my commentary on Southey is that it is not beyond the power of mortals to keep even into the serene and yellow leaf something of the glory and the freshness which is the very salt of life.

"And now to end. None of you, I feel sure, will ever forget this day. It is a great gladness to all of us that this Ceremony has taken place in our own home after six years of exile by the waters, not of Babylon, but of Cam, of Isis and of other streams. I salute your future adventures by whatever rivers they may lie. I wish you very well.

"And to you, Your Royal Highness, I re-affirm our duty and our deep affection."

Her Majesty, the present Queen of England, is also a musician and has the Degree of Doctor of Music.

Music Rhythms Affect Brain Rhythms

by Edward Podolsky, M. D.

Musical Therapeutics (healing the sick by music) is gradually breaking through the relative obscurity of well-meaning idealists and into the realm of more precise critical observations of scientists. It is a vital step in all medical progress to make no positive assertions until sufficient clinical tests offer evidence beyond a doubt, that methods have been developed which will in the greater majority of cases prove valuable. Dr. Podolsky has interested himself in these matters for years.

WITHIN recent years it has been ascertained that the brain functions in rhythms. In 1923 Professor Hans Berger was the first to demonstrate in his physiological laboratory the presence of rhythm in the human brain. He made a great many tracings on strips of film and found that these waves were constant in frequency and that they were influenced by various physical and mental states.

It has been found that musical rhythm has a profound effect on brain rhythms and thus on human behavior. However, this is but one of several theories. One of the most recent is that of Dr. Ira M. Altschuler, noted psychiatrist, who has been using music to treat some of his mentally deranged patients.

It is Dr. Altschuler's belief that the therapeutic principle of music rests upon the close affinity between the human organism and rhythm as well as upon the symbolism inherent in musical sounds. The chief significance of music as a means of healing, lies in the mechanics of the human brain and the way musical sounds reach and affect it. Music, according to Dr. Altschuler, is first perceived by that part of the brain known as the thalamus. The thalamus is one of the older portions of the brain, and it is the seat of all sensations, emotions, and aesthetic feeling. That is why music is so important as a therapeutic agent.

Stimulating the thalamus automatically incites the cortex of the brain, the seat of the higher elements which are involved in thinking and reasoning. Thus, through the help of music, physicians are able to reach the innermost mental life of the mentally deranged patient. Music in addition to its capacity to replace various morbid states such as delusions, hallucinations, depressions and fears, definitely commands attention. Once attention has been gained the patient can be shaken out of his morbid mental state.

Dr. Altschuler is one of the most careful of modern students of musical therapy. He has thoroughly analyzed musical design and has found it to consist of various components which variously affect the patient. He has found that different instruments have different

effects on the listener, a violin and flute having the greatest appeal. He also found that a trio of stringed instruments is more effective than a single instrument when used in hospitals for treating the insane.

This psychiatrist has also found that such elements of music as tone, rhythm and tempo, contrasts in shading (fast-slow; high-low; loud-soft) and volume and intensity each plays a role in influencing the listener.

In addition to music's capacity to attract attention, it is also capable of modifying the mood, stimulating the imagination and intellect. Physiologically the response of the nervous system to low-short music is quieting, to short-low music, stimulating. Loud sounds are stimulating because they are associated with danger; soft tones are quieting because they are associated with the gentle tones of nature.

Together with Dr. Beasey H. Shebesta, Dr. Altschuler conducted a series of experiments on insane patients at the state hospital at Eloise, Michigan and succeeded in producing a quieting effect. They found that soft music was thirty-five per cent more effective than wet pack which is used routinely in quieting insane patients.

Musical therapy was begun at Eloise in 1928. At the present time more than a thousand patients have been treated with music. They receive music in the wards for half hour periods five times a week. For each ward there is a specially selected melody. For violent patients soothing music is played. For the depressed and lethargic patients lively, stimulating music is prescribed.

When music is played it has been observed that these patients as well as normally healthy men and women react to it by tapping their feet, drumming their fingers or swaying their bodies in time with the music. This indicates that the music is reaching to the brain.

Dr. Altschuler enumerates the following chief attributes of music for mental patients:

1. Capacity to produce changes in metabolism, respiratory pressure, pulse and endocrine and muscular energy.

2. Ability to command attention and increase its span.
3. Power of diversion and substitution (as distracting from morbid states and replacing wholesome feelings and ideas).
4. Capacity to modify the mood.
5. Capacity to stimulate pictorially and intellectually.

How Peace Came to Zdeborice

by Ena Buchel Koehler

WHEN the long awaited Day of Peace came to the village of Zdeborice, in the stricken land of Czechoslovakia, there was mingled with the relief and thankfulness in the hearts of the townsfolk a great sadness, the sad, tragic looking woman and the four young Americans quartered in her house the past several weeks, as they stood before her tiny patch of garden and looked down the street.

With deep emotion, she explained that the beautiful organ in the village church, three hundred and fifty years old, their treasured organ which had outlasted three churches, would not on this Day of Days, when life began again, call the faithful to their prayers. Its golden voice had been hushed since the first days of the war, when their beloved organist who had served them for years, marched away with the other men of the village to answer his country's call. The silence of their organ was deprivation almost too great, for the village had suffered and sacrificed so bravely.

Tears of hopelessness ran down her cheeks. "It is the same grief in the hearts of us all; there is no one left in the village to play our organ. Its golden tones have brought hope and comfort, joy and cheer to us and to our forefathers." She covered her face with her thin hands.

A new light sprang suddenly into the dark eyes of the youngest of the youthful Americans. "I can play your organ for you," he said; then added, diffidently, "Not, perhaps, as you are accustomed to hearing it played, but—" he moved a pebble with the toe of his stout boot.

The woman started, removed her hands from her face, stared at the young soldier. "You will play our organ?" Tears came again into her eyes. "God will bless you for this." She clutched his arm. "Come home."

She hurried him down the street. The three other young soldiers followed closely. More and yet more G.I.s joined the procession, hastening they knew not whither nor wherefore.

They sought first the Mayor of the town, and then the American authorities.

Later in the day, when the hour for the Peace Service arrived, the beautiful organ, hushed for so long, weary war years, pealed forth its glorious, golden tones, calling worshippers from far and near. And they came, they came.



THE VILLAGE CHURCH AT ZDEBORICE

laughing and crying, their babes in their arms, clutching young children by the hand, old men and old women who scarce could walk, young maidens, and youths who had lost an arm or a leg.

Soon the old church of Zdeborice was filled to overflowing, and those who could not enter in knelt on the ground outside the sacred walls—acres and acres of bowed worshippers, with aching hearts, thanking God for Peace, thanking God for the blessed boy who played for them their beloved organ.

HOW do melodies come? That, alas, is a question that no one can answer," asserts Mr. Straus. "If we could formulate a system for inducing melodies, life would be a simple matter of applying the rules and producing hits! No form of artistic creation is really predictable, and the creation of music is the most ephemeral of all. A painter usually paints something he has seen; a writer sets down definite experiences—but a musician? He occupies himself with intangible emotions.

"There are various ways of composing, of course. Sometimes a melody drifts into one's mind from apparently no source whatever. Sometimes—and this is especially the case in writing for the stage—a scene, a locality, a bit of action, a line of the lyrics inspires a corresponding flow of musical thought. Again, some composers work entirely with their brains, their ideas while others develop melodies with their fingers, playing them on the piano with a bit of adjustment here and there until the final tune emerges.



OSCAR STRAUS

"In my own work, I have but seldom composed with my fingers. It has happened that, simply while improving for my own amusement, I have hit upon a happy combination of notes which promise a good melody. But that is only the start. For the most part, I work from the musical ideas in my mind. Again, it has sometimes happened that a melody comes to me which seems interesting enough to use in an opera; then the lyricist writes his words to suit it. But for the most part, I write my melodies to suit the words, the situation, and the moment of action for which they are to be used. In general, I should say that this is the better plan. There must be unity in a finished stage production, and this unity is best achieved when the music is planned to suit the action.

Melodies Come Out

"There is only one general proviso for the writing of melodies. That is that they reflect as naturally and sincerely as possible, the inborn aptitudes of their composer. In other words, melodies do not come—they simply come out! I can speak feelingly on this subject. My own training lay along strictly serious and classical lines, and not until I broke away and developed the lighter tendencies within me, did I find complete satisfaction.

"When I had completed my studies in Vienna, it was my plan to go to Paris to work under Leo Delibes, that master of lighter music. Unfortunately, however, Delibes died and I had to make other plans. So I found myself in Berlin, working under Max Bruch who was a strict classicist, with no sympathy for light music and little desire to adjust himself to

the more modern manifestations. I remember that he recognized as master nothing later than Mendelssohn and Schumann! Bruch even disliked Brahms—though whether for purely musical reasons it is hard to say. In view of a little *contrefaite* that took place between the two, Bruch once showed Brahms a manuscript of his own. Brahms looked it over carefully and then remarked, 'I note from this manuscript, Herr Bruch, that you have a clear and beautiful handwriting!' After that, Bruch was less enthusiastic about Brahms!

"The Waltz Dream" Is Created

"He kept me at earnest, classical composition and finally assigned me the task of writing a Requiem. I worked at it and Bruch was very pleased with the result. But it got no farther. He was so busy that he could not finish it. Lighter strains—my own strains—ran through my head and I was anything but happy. When any of these lighter airs came to light, Bruch would look serious; once he told me that if ever I wrote 'light things for the stage' he would cease to acknowledge our acquaintanceship! And despite this, the light melodies came to me. So, when I got home from the academic year, I severely and with great trepidation sent to the great Johann Straus a number of things which I had never dared to show to Bruch. And, to my joy, Straus encouraged me to do the thing I had always dreamed of doing. He told me to light opera stage! But how my ideas came to me, I have no idea.

"The 'Waltz Dream' grew out of a strange coincidence. Walking through Vienna's Prater one day, I stopped at one of the excellent out-door cafes there and found that the entertainment consisted of an all-girl orchestra, very capably directed by a girl violinist. There! I said to myself, 'that would be a wonderful situation for a typically Viennese opera-etta.' But a good idea is useless without a story, and the thought left me. Then, sometime later, I chanced to pick up a book of adventures by Hans Mueller—I was not looking for material; the thing was a mere chance—and found a story about a girl-violinist who goes on tour, falls in love with a dashing young

How Melodies Come

A Conference with

Oscar Straus

Renowned Composer

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLHUT

An almost legendary glamour surrounds the name of Oscar Straus. Foremost representative of the "great tradition" of light opera, his lifting melodies—from "The Waltz Dream," "The Chocolate Soldier," and a score of other popular successes—are as beloved today as when they first took the capitals of Europe by storm, nearly forty years ago. Born in Vienna, and expressive of the peculiarly indefinable Viennese verve, Mr. Straus developed himself as a thorough and scholarly musician before producing "hits." He studied first in Vienna and later in Berlin, notably under Max Bruch, of the Berlin Hochschule für Musik, where he came into contact with Brahms, Hans Richter, von Bülow, Joachim, Nikisch, Anton Rubinstein, and all the great figures of the 1890's. Fortified by a solid musical background, Mr. Straus followed the advice of the great Johann Straus (no relation) and devoted himself to the music of lighter vein for which his natural bent best fitted him. With the appearance of "The Waltz Dream," in 1907, he was launched on the reputation which his subsequent works not only justified but increased. There is no denying the world that he has been the fifth time, when he continues his activities as composer and conductor. He has appeared with notable success as guest conductor of the New York, Boston, Chicago, Detroit, Rochester, Minneapolis, Montreal, and St. Paul symphony orchestras, and is at present rehearsing an orchestra of his own for a cross-country tour. In the following conference, Mr. Straus outlines for readers of THE ETUDE his views on the origin of melodies.

—ETUDE'S NEWS

lieutenant who returns her affection, only to find that he is a prince in disguise, destined to marry a lady of royal blood. There was my plot, involving my girl violinist in a completely suitable stage action! 'Waltz Dream' was the result and from that day this, it has never been off the boards of some theater, in some part of the world. It was the first opera to be produced in liberated Paris, some months ago—indeed, it even appeared in various cities of the German occupation. But then my name was removed as its composer. (The unspeakable Nazis not only burned books and music; they made free use of all works that brought them any advantage, either removing the names of their authors and composers, or substituting names of their own invention. Happily, steps are now being taken to restore such works to their rightful owners.)

Then "The Chocolate Soldier"

"The 'Chocolate Soldier' came a year after 'Waltz Dream,' and it has no special 'story.' The play was adapted from G. B. Shaw's 'Arms and the Man' and it is the adaptation, of course, and not the Shaw original which I set. The *Mrs. Hero* Waltz was written to the lyrics and to suit the situation. I liked the melody as it came to me, but I hardly suspected that it was destined for the popularity which it has been lucky enough to find—had I known so, I should most certainly not have used that theme at the beginning of the First Act! In its original (Vienna) version, the waltz enters only the second finale and is then heard no more. By the time the production reached London and New York, however, the melody was well known and it was thought wise to use it more frequently throughout the piece. Oddly enough, 'The Chocolate Soldier' has always been more popular with English-speaking audiences, while 'Waltz Dream' has been more in rapport with the European temperament. Perhaps because 'Waltz Dream' is more typically Viennese (in setting as well as in music) and therefore more sentimental."

"I have always tried to adapt my style to the demands of the play being (Continued on Page 646)



by Frank Patterson

One of the shorpst, cleorest, and straightest thinking of all American writers upon music is Mr. Frank Patterson, whose wide international experience commands the respect of all musicians. Mr. Patterson was Chairman of the Music Committee of the American Section of the International Society for Contemporary Music. He has written "The Path of Modernism," one of the most practical and interesting treatises upon Music. He also writes "The Road to Modernism," another serious and mature glimpse of his opinions upon American modern music which has given it the name of "The Road to Modernism." His writing is clear, logical, and to the point. The reader may not relish his opinions, but Mr. Patterson is honest and fearless, and his analysis is incisive and clear as usual. His estimate of the position of Mr. Ferde Grofe is one in which the Editor has always concurred.

—EDMUND J. HARRIS

THESE ARE real questions, and not easy to answer. Oh, no; by no means! There has been so much controversy, so much boasting about what we have done, what our influence has been all over the world—nothing to be proud of, to be sure! A lowering of standards in popular music, a jazzing of the music of the most cultured countries of the world, the birthplaces of our own civilization and culture, of our own forefathers.

But is thizzz idiom "American"? Certainly it had to be born in America; but does that make it American? Let us say: "No!" to begin with, and then discuss them later. The origin of the word, Jazz, has been traced to a job in the French Creole dialect, *Jasser*, meaning to joke or to chatter. The old Negroes in the French colonies of Louisiana and New Orleans were called "jazzers" in the sense of "jassers" long before the development of modern Jazz. Jazz is, obviously, inspired by the Negro. This does not mean that it has been made by them, the Negroes themselves. What it does mean is, that white Americans have felt the galeity and the tragedy of the race and its American background, have borrowed from its musical idiom, its African rhythms, and have adapted it to the taste of America as a whole. But is it American?

What is "America?" What do we mean by it? Surely it must be what has grown up here in America through the centuries since our forefathers came over here from Europe, not the growth of any one race, but the growth of our life as a whole—the Melting Pot and the broth it has cooked. Is that a fact, or is that, too, a matter of controversy?

Well, most people will agree that it is a fact; most of our ways and habits, North, South, East, and West, have fitted into the same general pattern, and it is generally speaking, impossible to put the finger upon any one influence, English or Irish, German, French, Italian, or of anyone race or creed. That is true of the commonest things, such as the way of thinking. But it is not true of jazz, not true of our so-called "American" folk music from the days of Foster on to our own day. Foster had already seen the picturesque and pathetic Negro Old Black Joe; and he did just what many composers have seen fit to do since; he used the Negro sentiment when it suited him, and used the memories of the Negro in the most sentimental way. People have said that this latter was English, if not, then the former was African. That is clear.

But if our daily life, our manner, our slang, and all the rest of it, have become American with the passing years, and without preconceived intent, without the special influence of any single race, why cannot American music follow the same pattern of evolutionary development? It seems evident that it must do so.

we are ever to have any music that may be called really American.

Jazz, to go back to that all-important problem, always loses some of its character when it is used in "serious" music. That fact has been emphasized upon numerous occasions, not only by music-critics, but also by conductors of symphony orchestras, by concert artists.

The reason is obvious: take the rhythmic beat out of jazz and it ceases to convey the jazz impression. That is true of the music of Gershwin, the most influential of American composers. The jazz element in the unification of the two modes. That fact leaves no room for the importance of jazz as a factor in serious American music. What is left? Well, there is first of all, the music of those who have followed in the footsteps of Gershwin. The "Great American Songbook," as arrangers of national folk music. The best known of these is David Guin with his cowboy songs made into piano, and subsequently orchestra fantasies. Does that make it jazz? The music essentially American? Certainly not! The word "jazz" is not a musical term. It is a social term. The nationalism of the result, of course not! Are the Spanish rhapsodies of composers from a dozen European countries "Spanish" music? To call them that is to be pure nonsense, as it would be nonsense to call the music of the American South "Southern" or "American" music, to call "Carmen" a "Spanish" opera—and endless similar examples might be cited. No! To begin with, the very first essential of the writing of American music is that the writer is a born American. The child of the land. The writer must have made America, America; that is, the majority.

But even then, is what they write such a may be termed "American" in the sense that it has a truly American flavor, some slight difference that distinguishes it from European music? Look at this European music. It is all split up by its national traits. German essence is the most universal and therefore the least easily recognized. The difference between the German and the Italian is clear enough. The French, having been for so many years imported—as is our American music—has only in very recent years become recognizable (and that may be merely the passing influence of a single composer). The Russian, the Hungarian, the Spanish, and the Norwegian are universally recognized. But where do we come in?

Speaking as an individual (and individual opinions are far from being a scientific approach) I find that Ferde Grofé in his "Grand Canyon Suite" has done something that has a purely American flavor. Why I cannot put it into words, for the sound of music is as impossible to describe as is the effect of a perfume. It makes a distinctive

by Paul Nettl

Dr. Paul Nettl, distinguished Czechoslovak musicologist has an international reputation in his field—EDITOR'S NOTE.

"Tages Arbeit—Abends Gäste
Saure Wochen—frohe Feste

Thus wit, comedy, and humor are necessary and welcome supplements to serious musical creation.

It is a well known fact that many serious people occupied with intellectual work, in their free time like to "let themselves go." They speak nonsense like children and behave almost like babies. According to Freud it is commonly observed that this intellectual disposition is explained by the wish inherent in human

In this respect Mozart was perhaps an eternal child. In his free house he devoted himself, with his sister, his wife, and his friends to the greatest nonsense, behind which, however, not infrequently a good portion of real wit and humor were hidden. His puns are very difficult to translate from German into English or

even to explain to English-speaking people, but are very funny to those who understand German. It is not unusual that what is witty and humorous in one language seems senseless and silly in translation. Hence English-speaking people will have difficulty in understanding Mozart's "glibberish." When, in 1787, he trav-

died to Prague, he wrote to his friend Jaquin about his
 traveling companions: "Now farewell, dearest friend,
 dearest Hikkli! Horky. That is your name, as you must
 know. We all invented names for ourselves on the
 journey. Here they are: I am Funktli. My wife is
 Schabla Pumfa. Hofer is Rozka Pumpa. Stadler is
 Natschbikkischke. My servant is Bagadarata . . ."
 These are syllables such as little children stammer,
 but simultaneously there is therein good-natured
 mockery of the Czech language, which Mozart never
 only imperfectly, and which, at that time, was con-
 sidered the language of peasants and servant girls.

And then Mozart's letters to his niece's cousin in Augsburg, his "Basiele" — they are full of slippery references which can hardly be repeated in English. Many biographers have reproached Mozart that he sometimes let himself go too far. But that is characteristic of Mozart, that in his idle hours he let himself slip, so to say, into the depths of experience, into coarse comedy. Mozart's letters to his "Basiele" almost remind one of the *romanticische Ironie* of Heinrich Heine who, after a deeply conceived poem suddenly became trivial and banal, and let his emotions turn toward the comically ridiculous. In the midst of a hundred childish verses and not quite respectable puns, Mozart scribbled a sentimental ode to his cousin which went thus:

"Dein süßes Bild, o Bäschen
 Schwebt stets vor meinem Blick.
 Ich seh' es wenn der Abend
 Mir dämmert. Wenn der Mond
 Mir glänzt, seh ich's—und weine
 Dass du es selbst nicht bist."

(“Thy tender face, O cousin
Floats ever before my gaze,
I see it when the evening
Approaches. When the moon
Shines bright, it's there—I weep
Then that really thou'rt not here.”)
And under it he signs himself:

"*Finis opus coronat. S. V. P. T.*
Edler von Sauschwanz"

*"Hard work—In the evening guests
Unhappy weeks—joyful festivals"

NOVEMBER, 1946

Mozart indulged in low comedy not only in his letters and conversation, but also in his canons. At that time it was smart in Vienna to go to the Prater, a large amusement park similar to our Coney Island. The nobility, on Sunday, drove there with coach and four, the poor people with one horse, and the very poor

the poor people with one horse, and the very poor—in which class the Mozarts often found themselves—walked. And so Mozart, on September 2, 1788 (K. 558) composed, when presumably his wife was insisting on going to the Prater, the following canon: *Gehn wir in Prater, gehn wir in d'Hetz*
Gehn wir in Prater, gehn wir in Prater

Geh'n wir zum Kasperl, zum Kasperl.
Der Kasperl ist krank, der Bär ist verreckt
Was tät ma' in der Hetz draust?
Im Prater gib't's Gelsen, und Haufen voll Dreck ...

Many of these canons are so slippery that they scarcely could be printed in German with their full text.

Mozart's wit and humor was that of the harlequins and clowns of the eighteenth century and expresses the coarse Salzburg milieu of that time.

Not all of the great masters left behind documents of humor. And still there was scarcely a great musician who was unable to laugh heartily and play tricks. The master of masters, Johann Sebastian Bach, was no exception. He was a man of a very fine sense of humor. Thus we know that when he came from Leipzig to Dresden to attend the opera he said to his son Friedmann: "Let's go and hear some of those lovely Dresden ditties again." His sense of humor was not confined to his private life. In these few words. More than in his letters and sayings, Bach's humor is expressed in his secular cantatas and in some of his instrumental works. I think particularly of his *Capriccio on the Departure of the Little Angel*. It is a very fine piece of music, but it is only understandable to the professional—it is when, in the fugato theme, in which the dangers which threaten a traveler are described, the answer to the theme, instead of a fifth above, falls in a fourth. It is

possible that the fathered "sach Gaud", who heard the piece for the first time, understood the joke immediately. For us moderns not so used to polyphony the laugh will be a bit tardy. Merrier and wittier is the *Bauernkantate*, in which Bach assigns a vigorous joke to the orchestra of a sort that had better not be expressed in words. In Dr. Drinker's translation the text to this section does not seem so bad as in German. The young peasant—bass—addresses the peasant girl in a relative as follows:

"Now Molly, won't you give me a kiss?"

and the girl answers:

"If you could stop at that.
I know you old Gorilliar,
You'd just get more and more familiar."
The Bach joke consists of having the orchestra, as an answer, play a folk song, the text of which is decidedly direct in its meaning:

*"Mit mir und dir ins Federbett
Mit mir und dir ins Stroh,
Da beisst uns keine Wanze,
Da beisst uns auch kein Floh."*

The reader of these lines feels a shock. But one must not forget that the Germans—nor for that matter other Europeans—in Bach's time, were not a peo-

ple of particularly polished customs. But let us not be unjust. Even in the French courts of those days there was coarseness as we can see from memoirs of the time; for instance, in the letters of Liselotte of the Palatinate, who writes of so-called "wit and humor" among the noblest French aristocrats.

But let us remain a while in the German Baroque age. Let us imagine the old cantors, kapellmeisters, and organists as they gathered at an inn for a glass of beer and a pipe of tobacco. There was much talk of music and musicians. Anecdotes were told and particularly musicians who did not know their trade were raked over the coals. A reproduction of this atmosphere is found in the satirical musicians' novel "*Der Musikalische Quacksalber*," ("The Musical Quack")

by the famous composer, Johannes Kuhnau (1600-1722). Kuhnau was a great organist, predecessor of Bach, and a very successful and popular concert pianist. At that time there was a man in Germany for Italian things. Every musician who wanted to make any claims had to have traveled or lived in Italy, and if anybody had an Italian name, it helped him not at all. He was called "Il virtuoso" and he was mentioned in his novel which appeared in Dresden in 1700. The hero of the novel occupied in Italy a very modest position, as copyist or assistant to some famous composer, and he was called "Il virtuoso" and he was known as many as a "famous Italian virtuoso." His father had borne the name "Teufearke" ("Dearmoonkey"). And what did our "virtuoso" do but translate the name into Italian, twisting it so that of a famous Italian he became "Caraffa." He sent his friends and himself, from all sections of Europe, letters with the pompous address: "*Dem Wohl-Edlen, Hochblichen und Unvergleichlichen Italienschen Virtuosen Pietro Caraffa*." He was very proud of this pompous address, so that the letters must go from one house to the other, to find the "world-famous virtuoso." Soon it spreads like wildfire that a musical celebrity is in Dresden. Now there are invitations and honors in confusion.

The Dresden Collegium Musicum sends a delegation with the humble request that he take part in its meetings. He pretends to be coy. But the Dresdensers are not only good musicians, but also good judges of character. They soon recognize him by his complete ignorance of any character he might have arranged it for him to have to show his art and when there is no way out for him but to compose a madrigal, the poor fellow is tremendously embarrassed. He drums on the table, he hums, he growls, but no melody comes. The swart doctor, however, catches the trace of an idea. Then after three hours, three melodies come to him—those of three well known popular songs. After much racking of his brains, he comes up with only three songs to make a fourth. The result is a case of exposure. The students imagine how the Dresden musicians nearly doubled up with laughter. In Leipzig, Caraffa has even a worse time. There the students harness him together with a number of other composers and make them into farcical attacks upon each other, and finally subject them to a tribunal in a comical, mythological masquerade.

(The second part of this interesting and colorful article will appear in December.)



Photo of Mr. Griffes from "Charles T. Griffes—The Life of an American Composer," by Edward M. Maitel, courtesy of Alfred A. Knopf, Inc., Publisher.

Piano Fundamentals

by Dr. Orville A. Lindquist

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NOTHING is more foggy than the atmosphere surrounding the teaching of piano. The ideas held by teachers regarding the various fundamentals of piano playing are as far apart as the two poles. Let us look at a few of these fundamentals, commenting on each. Perhaps we can clear up the atmosphere a trifle.

Equally successful piano teachers say this:

(1) Sit high at the piano. Sit low at the piano.

It is very important that pianists have a loose hanging arm. Sitting low makes it easier for the player to relax the arm. However, most artists sit high enough to have a slight downward slant from the elbow to the wrist. It might be advantageous for a pupil who is inclined to sit, to sit low. Such a one would do well to sit close to the piano when practicing; he will find this an added help toward relaxation. After he feels that he is more relaxed he can take a higher position at the keyboard.

(2) Sit with the body erect. Bend the body forward.

Physiologists tell us that it is easier to keep the arm loose when it hangs straight down from the shoulder. Leaning forward puts the upper arm in this position. Perhaps that is the reason most pianists lean forward when playing. Players who sit erect are apt to be tense; especially is this so if they sit very still.

(3) Keep both feet on the pedals. Keep the left foot back on the floor, a little back of the soft pedal.

Josef Hofmann says that one should, at all times, keep both feet on the pedals. If Mr. Hofmann does this he probably is the only pianist who does. Certainly, when playing a heavy passage, or one up in the high treble, one is able to keep a much better balance if the left foot is drawn back a little. Modern players do this more than players of the past. The trouble back of it is that, in this position, the two feet and the buttocks act as a tripod, which makes for a better balance. The higher up the keyboard the playing is done the farther back the left foot is drawn.

Fingers and Wrist

(4) Keep the wrist high. Keep the wrist low.

A happy medium would seem to be best for the wrist—about the same as it is kept when walking.

(5) Keep knuckles down so that the back of the hand is on a level. Keep the knuckles raised so that the hand assumes the same shape as when holding a tennis ball.

The higher the knuckles are kept the less strain there is in lifting the fingers. Pupils with tight hands would do well to keep the knuckles raised, but the player with supple hands might prefer to have the knuckles down. However, teachers should not insist on pupils with tight hands keeping them down.

(6) Fingers should be kept curved. Fingers should be held straight so that the cushion of the finger strikes the key.

A fellow teacher of mine once fell asleep while giving a piano lesson. He slept throughout an entire piece, in blissful ignorance of all the faults of his pupil, when suddenly he was awakened by a crashing chord at the end. He jumped up like a Jack-in-the-box and said, "Curse your fingers."

I was once a pupil of this same teacher—I hope not this particular pupil—and can readily see why this was his first thought on awakening, for he was a stickler for curved fingers. Perhaps that is why I,

after thirty-eight years of piano teaching, still feel that there is nothing of more importance to the pupil, than that he should always, when possible, curve his fingers. Of course, this is not always possible. Any hand with not much lateral reach, must, of necessity, keep the fingers straighter than others. In scales, all hands should keep the fingers curved; in arpeggios the small hand, or tight hand, would need them straighter.

A curved finger is apt to be more firm at the first joint than a straight one. This is an extremely important point; indeed, so important that, strange to say, all piano teachers are unanimous in believing that the first joint of the fingers should be firm. There is nothing they so dislike as caved-in first joints. The trouble with such a pupil is that the finger is kept too relaxed. Yes, too relaxed are the proper words. There is no such thing as double-joint. The hands should be firm at the first joint. The muscles in the world will not help. The pupil must have a mental idea as to just what the feeling should be in his finger. If the pupil whose fingers cave-in will curve his fingers and stretch his fingernails on a board, or other flat surface, he will quickly understand what the muscular condition of a firm joint feels like.

Fingers and Scales

(7) Keep the little finger side of the hand up. Keep the little finger side of the hand down.

The older school of piano teachers taught that the weak side of the hand should be raised. The modern school, dating from Leschetzky, teaches that it should be down. Teachers of each school are so sure they are right that, in an article such as this, it seems best to keep silent on the subject. By no means do all of the old school pupils from any one school do this.

(8) In scales and arpeggios pass the thumb under the hand in order to make a legato key connection. Do not try to connect keys in scales and arpeggios.

Legato in scales and arpeggios is achieved, not by key connection, but by rhythmic motion. Without any attempt at passing under the thumb, the C major scale can be played very legato with this fingering, 12345123456, or the arpeggio like this 123512351235. On the other hand, this scale and arpeggio can be played with perfect key connection and still be at all legato in sound. Nevertheless I believe thumb-passing and hand-shifting will always be an important part of scale and arpeggio practice. In the scales, pass the thumb under when the second finger plays its key. The most important thing about hand-shifting is that the thumb must be relaxed at the wrist-joint. If this joint is stiff it will cause a turning out of the hand at the wrist. Scales should be played with a quiet hand.

(9) Play octaves with action at the wrist. Play octaves with action at the elbow.

Most octaves are played with the action at the wrist. However this all depends upon the size of the hand. If the hand feels strained when making the octave span, the wrist should be raised and the octaves played from the elbow. Small hands should play octaves in this manner. Even large hands should play heavy octave passages with the wrist arched and action at the elbow. A good example of octaves played in this manner are the opening measures of Chopin's Scherzo in C-sharp minor.

ORVILLE A. LINDQUIST

(10) Strike chords from above. Play chords close to the keys.

The artist who raises his hand head-high for a chord is usually doing it for the psychological effect. It has upon his audience, invariably, when he has some honest-to-goodness chord work to do, he keeps close to the keys. A chord can be played just as loud close to the keys. The fault must be mental; all the exercises in the world will not help. The pupil must have a mental idea as to just what the feeling should be in his finger. If the pupil whose fingers cave-in will curve his fingers and stretch his fingernails on a board, or other flat surface, he will quickly understand what the muscular condition of a firm joint feels like.

(11) Play chords with a downward impulse of the wrist. Play chords with an upward impulse of the wrist.

It seems natural for some pupils to play chords with a downward impulse of the wrist, while others take better to the upward impulse; especially when playing widely-spaced chords the latter method should be used. These two methods are not so opposite as they seem. Could we see the inward working of the muscles we would find that, in both cases, the same thing occurs.

(12) Put the pedal down after the beat. Lift the pedal on the beat.

These two rules for pedaling are really not contrary to each other; both are correct, but one is better to teach than the other. Most teachers tell their pupils to put the pedal down after the beat. Of course this is true but the rule is too indefinite. For instance, if you play the Doctology, changing the pedal on each chord, and counting four to each chord, you will find that the pedal depression can come on any of the counts 2, 3, or 4, but, in order to have a good legato there must be an uplift of the pedal at the instant each chord is struck. This old hymn tune makes an excellent pedal exercise for the study of pedal legato. But remember! Always up, not down on the beat.

Well, it is quite a mess, isn't it. Perhaps Leschetzky had something of this in mind when he said, "There are no good teachers, only good pupils." But Leschetzky, himself, is proof that his saying is not one hundred per cent true. However, I must confess that I would hesitate to abstract more than five per cent from that one hundred. The best teacher in the world cannot make a dumb pupil play well, nor can the worst teacher in the world stop a good one from doing so.

Is it any wonder that so many young teachers are at their wits' end as to what they should do? If there is any such reading this article I can encourage them some by telling them this: Always keep fingers curved when possible, their first joints firm, and, at all times, a loose wrist. These really are the great fundamentals. The teacher that teaches them will not go very far astray.

"FORWARD MARCH WITH MUSIC"

THE ETUDE

"AND so to bed" is the famous signature of that most interesting of diarists, Samuel Pepys. For over nine turbulent splendid years (1660-1669) Pepys recorded in a secret shorthand impressions of his beloved London, a London stirred by the Restoration of Charles II, the Great Fire, and the devastating Plague.

"And so to my musique" introduces us to a less known but equally interesting side of the many-sided Pepys. Pepys—scholar, musician. And he is the one who gives us such an unforgettably living picture of the place which music occupied in the English society of his day.

To be sure Pepys the musician is often at odds with Pepys the important public official, the Clerk of Acts in the Naval Office. After playing a bit on his sister's viol he writes: "fearful of being taken with musique, for fear of returning to my old dotage and so neglect my business as I used to do." But he is finally forced to admit that he cannot but give way to "musique and women" whatever his business, for "musique is the thing of the world that I love most."

When he describes so vividly the Great Fire, it is the musician in him that leads him to notice, as the Londoners are fleeing by boat on the Thames, that "hardly one lighter or boat in three that had the goods of a house in, but there was a pair of Virginals," a popular stringed keyboard instrument of the day.

Bit by bit the countless allusions to musical matters scattered through his *Diary* bring us to an understanding of the meaning and place of music in the



Photo from Illustrated London News
SAMUEL PEPPS
A newly discovered portrait of the famous diarist.

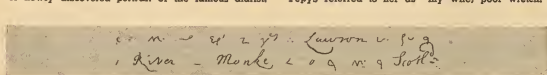


Photo from Illustrated London News
MRS. PEPPS AS ST. KATHARINE
Pepys referred to her as "my wife, poor wretch."

A SAMPLE OF PEPPY'S CURIOUS, SELF-DEvised SHORTHAND IN WHICH HE WROTE MOST OF HIS NOTES

heads of the people of Restoration England.

There was little if any formal evening entertainment in the day is surprising. Pepys mentions two or three evenings at home were the rule. So Pepys has a singing master to teach his wife. At first he has no patience with her when now and then she sings a note out of tune. He writes, "poor creature, how so bad it was that she made me angry, till the poor wretch cried to see me so vexed." He decides not to discourage her, however, for he sees she has a mind to learn just to please him.

He is disappointed that she learns so few songs, so he makes a new bargain with her teacher, namely to pay for each song instead of by the lesson. Before long, however, it is a different story. He tells us about singing with her "till about twelve at night with mighty pleasure to ourselves and neighbors" who opened their easements to listen. He is forced to admit that his wife was "more musical in her own than ever I thought she could have been, which rejoices me to the heart, for I take great delight now to hear her sing."

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His chief trouble with his lute was keeping it in tune, a common difficulty. According to one writer, if a lutenist reached the age of eighty, you could be sure he had tuned sixty years, and of a hundred players, especially amateurs, scarcely two could tune with accuracy. For that reason it was said that "in Paris it costs as much money to keep (Continued on Page 654)

"And So to Music"

A Delightfully Quaint and Picturesque Glimpse
Of Music in England in the Seventeenth Century
As Seen Through the Diary of Samuel Pepys

by James I. Brown

Samuel Pepys 1633-1703, (usually pronounced Peeps to rhyme with [jeep]) was the very individual and original son of a London tailor, who by reason of his cleverness, enterprise, and ambition rose to a position in the Naval Office (Secretary of the Admiralty). His diary, written in a kind of cryptic shorthand, is so graphic, so distinctive and so individual that it is referred to continually as a guide to intimate social, political, and cultural conditions of the time. Music was Pepys' avocation and love.

—Editor's Note.

But Pepys is not content. He thinks how happy he would be to play duets with his wife on the flageolet as well as to sing with her. He finds her a good teacher and for the next few months keeps wishing she would practice. Soon she is able to "make out a tune so prettily of herself, that I was infinitely pleased beyond whatever I expected from her." There follow records of many enjoyable evenings spent with his wife "at our flageolets," testifying that another of his fondest hopes had been realized, the "taking out any tune almost at first sight, and keeping time to it."

Servants were also brought into the family musical circle. Pepys was always concerned about the musical ability of his "boy" and his wife's "woman." Almost all of their servants—and there was quite a changing procession during the nine diary years—were taught by Pepys to play different musical instruments—and to sing. One of his "boys" could not sleep one night, wailing "about four o'clock, and in bed lay playing on his lute, till daybreak." Often the four of them would spend a musical evening, as when he writes: "my wife and Mercer and Tom and I sat till eleven at night, singing and fiddling, and a great joy it is to see me master of so much pleasure in my house."

A Wide Variety of Instruments

The great variety of musical instruments in vogue in the day is surprising. Pepys mentions twenty-five in all, many of which he himself played quite frequently. Everyone from his Lord Sandwich to barbers and footmen seemed to be somewhat actively musical. To be sure the music was not always of the best. Pepys hears a "short, ugly red-haired old" playing, but after such a "country manner" that he was quite bored. Again he took "mighty sport" at hearing a clerk sing out of tune in church. But by and large people seemed to play and sing passing well.

Of the instruments, a number were played by plucking or twanging, such as the lute, harp, and guitar. The lute was a particularly popular solo and accompanying instrument. Some recommended quite seriously that a "lute should be kept in a bed which is in constant use" as all too often the string tension forced the belly of the lute to collapse. Pepys was able to avoid that trouble evidently by loosening or removing the strings when not playing it regularly. On a certain Sunday, for example, he writes: "Today at noon (God forgive me) I strung my lute, which I had not touched at a great while before."

His chief trouble with his lute was keeping it in tune, a common difficulty. According to one writer, if a lutenist reached the age of eighty, you could be sure he had tuned sixty years, and of a hundred players, especially amateurs, scarcely two could tune with accuracy. For that reason it was said that "in Paris it costs as much money to keep (Continued on Page 654)

Great Masterpieces Resurrected on New Records

by Peter Hugh Reed

Copland: A Lincoln Portrait; The Philharmonic-Symphony Orchestra of New York, with Kenneth Spencer (narrator), conducted by Artur Rodzinski. Columbia set X-266.

Thompson: A Testament of Freedom; The Boston Symphony Orchestra and the Harvard Olee Club, conducted by Serge Koussevitzky. Victor set 1054. Both of these works are musical tributes to the democratic spirit of America. Both are interesting, if controversial experiments in music. There is a simplicity and directness to Copland's score which is disturbed by the oratory of the speaker at the end. Lincoln is depicted by the spoken, rather than the sung, word, which may prove disturbing to some in repeated performances. Thompson, one of the finest choral writers of our times, utilizes for his text selections from the writings of Thomas Jefferson. This text being prose presents many problems of setting words that are not sympathetic to musical sound. There are deeply impressive moments in this score and others which are not so communicative. Both works are well performed and recorded.

Respighi: The Pines of Rome. Columbia set 616; Franck: Symphony in D minor. Columbia set 638; Weinberger: Schwanda-Polka and Fugue. All performed by the Philadelphia Orchestra, conducted by Mr. Ormandy. Columbia disc 12972-D.

The sound of The Philadelphia Orchestra in these records is magnificently reproduced. Respighi's work appeals primarily for tonal coloring and sumptuous orchestration; that is its only inspiration. Admirable for its directness of line and avoidance of emotional excesses, Mr. Ormandy's reading of the Franck work does not have the same freedom of expression one finds in the Montoux version, but for sheer beauty of orchestral sound it cannot fail to impress. The excerpts from "Schwanda" are most impressive—for the first time on records these pieces emerge with a welcome realism in sound and effect.

Orchestral Feasts

Brahms: Symphony No. 1 in C minor, Op. 68. Columbia set 621.

Tchaikovsky: Nutcracker Suite, Op. 71a. Columbia set 624.

Wagner: Siegfried Idyll, Columbia set X-805. All performed by the New York Philharmonic-Symphony Orchestra, conducted by Artur Rodzinski. Rodzinski's Brahms' First is one of the best performances on records. His substantiation of the typical qualities of this score is unusual, and the care in which he molds his phrases and observes the dynamic markings of the score bespeaks a sympathetic interpreter. There are none of the romantic excesses of the recent Stokowski version. His treatment of the fanciful "Nutcracker Suite" is cogent and especially appealing for the fine solo playing. And his Siegfried Idyll has considerable charm in its chamber-like qualities (he employs a small orchestra).

Tchaikovsky: Symphony No. 5 in E minor, Op. 64; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1057.

A polished performance, beautifully recorded save for the loss of some woodwind passages in the background, but lacking in the freshness and enthusiasm of the Beecham version.



SERGE KOUSSEVITZKY

Stravinsky: Four Norwegian Moods; The Philharmonic-Symphony Orchestra of New York, conducted by Igor Stravinsky. Columbia disc 12371-D.

Mozart: Overture to The Escape from the Seraglio; The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Victor disc 11-939.

Stravinsky turns Griegish in his short piece based on some Norwegian tunes, but does not refute his modernism. This music will not appeal to everyone. Beecham's latest addition to his recorded Mozart is a disc that belongs in everyman's library.

Masset: Le Cid-Ballet Music, Victor set 1058. Strauss, Josef: Village Swallows Waltz. Victor disc 11-9189. Both played by the Boston "Pops" Orchestra, conducted by Arthur Fiedler.

The ballet music of "Le Cid" is based on Spanish dance patterns; it is cleverly made but lacking the spontaneity and élan of true Spanish music. Mr. Fiedler gives it a fine performance. The waltz by the younger brother of Johann, Jr. may not have the inspiration of the latter's most familiar works, but it has an undeniable charm of its own. Its straightforward performance by Fiedler and his orchestra do it justice.

Bach: Concerto in D minor; Eugene Istomin (piano) and the Busch Chamber Players, conducted by Adolf Busch. Columbia set 624.

RECORDS

"FORWARD MARCH WITH MUSIC"

The young pianist, a pupil of Rudolf Serkin, is a capable performer, but lacking in sensitivity. Mr. Busch's direction is stylistically admirable but he confuses the issue by having the pianist play with the ensemble throughout, thus making it practically impossible for one unfamiliar with the score to ascertain when the piano is actually a solo instrument and when it is not. The older Edwin Fischer (piano) (Victor) is greatly preferable.

Brahms: Hungarian Dances; Erica Morini (violin) and Artur Schnabel (piano). Victor set 1053.

Boccherini: Sonata No. 2 in C major; Gregor Piatigorsky (cello) and V. Baykovsky (piano). Columbia disc 11785-D.

Benjamin: Elegy, Waltz and Toccata, and Harrier: Soliloquy and Dance; William Primrose (viola) and Vladimir Sokoloff (piano). Victor set 1061.

Prokofiev: Sonata in D major, Op. 84; Josef Sziget (violin) and Leonid Hambro (piano). Columbia set 620.

Geiringer has said that Brahms in his Hungarian Dances not only preserved the characteristic qualities of Gypsy music but contrived to give it "an artistic form which raised it to a high level." Miss Morini has a true flair for this music and she plays six of the dances here in a wholly admirable manner. The Boccherini is a lightweight opus distinguished here by the rich and flowing tonal qualities of the cello. It is Mr. Primrose's persuasive artistry which distinguishes the music he elects to play. His use of two instruments—one supplying a bolder, broader tonal quality in the Benjamin work and the other a more delicate sound in the Harris score—immeasurably enhances the composer's causes. The Benjamin work has an intensity of emotion owing to composition during wartime. It is an ingenious and appealing score. The Harris possesses rhythmic spontaneity and flow more readily encountered in his music. His *Dance* is skillfully contrived and his *Soliloquy* has a heartfelt quality. There can be no question that Mr. Sziget likes the Prokofiev sonata, for he plays it with sympathetic feeling and technical brilliance. The work appeals to us for the adroit manner in which the composer has handled his material which is far less persuasive and inspirational than we find in some of his earlier works. It is a pity that a better balance was not obtained in recording, for the violin dominates over the piano.

Lieder and Arias

Schubert: 19 Songs From The Maid of the Mill; Lotte Lehmann (soprano) with Paul Ulanovsky at the piano. Columbia set 615.

Celebrated Opera Arias; Blah Sayno (soprano) with the Metropolitan Opera House Orchestra, conducted by Fausto Cleva. Columbia set 612.

Mahler: Songs of a Wayfarer; Carol Brice (contralto) with the Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set X-237.

Mme. Lehmann has proved time and again that she is one of the most gifted living lieder singers, but in her latest set she lets us down badly. Her tonal quality is often brittle and her pitch is not always perfect. The recording also is unkind to her voice, and one feels this set is not representative of the lady at her best. Miss Sayno remains one of the finest singers of our day—her treatment of text reveals a rare artistic sensitivity. Although not equally persuasive in all her chosen arias, she certainly commands respect for her performances. The excerpts from "Manon" and "La Bohème" compete with the best. More successful in her lyrical work, her florid singing remains somewhat studied. The Negro contralto, Carol Brice, possesses a beautiful voice and understanding of the music she sings. These are early Mahler songs, folk-like in quality but richly and clearly orchestrated in a characteristic manner. They are, in our estimation, a rewarding example of a composer who is too often unjustly disparaged. Mr. Reiner is completely *en rapport* with the singer, and the recording is splendid.

Recommended: Song of the Black Swan (Ricardo Lobo), and Perpetual Motion (Novacek), (Villard-Knopoff (violin) and Otto Herz (piano) (Victor disc 10-1299); Four Mazurkas, Op. 50 (Szymanowski), Artur Schnabel (piano) (Victor disc 11-9217); The Merry Widow—Waltz and Villa, Eleanor Steber (soprano) with orchestra (Victor disc 11-9218); and Juanita (Spanish Air), Robert Merrill (baritone) with orchestra (Victor disc 10-1239).

MUSIC OF THE PAST FIFTY YEARS

"CHANGING FORMS IN MODERN MUSIC." By Karl Schirmer. Pages, 180. Price, \$2.50. Publisher, E. C. Schirmer Music Co.

Dr. Eschman has written what many will consider to be the most important book in its field yet done by an American author and, in the opinion of your reviewer, one of the keenest and most understanding books upon Modern Music. It is a book for well trained musical sophisticates familiar with the out-of-the-ordinary music of the modern concert repertory. To those who, owing to their taste and restricted experiences, look upon modern music as a riot of discord, the work may bring some elucidation. American music may be proud of this keen, finely balanced, and penetrating attainment of the Jesse King Willsey Professor of Music of Denison University.

CREATIVE APPRECIATION OF MUSIC

"LISTENING TO MUSIC." By Edward J. Stringham. Pages, 478. Price, \$5.00. Publisher, Prentice-Hall, Inc.

Not everyone can study music through learning to play an instrument. Naturally, many books dealing with music appreciation have been written to meet the needs of those who prefer to listen to music creatively. Edward J. Stringham, Professor of Music at Queens College of the City of New York, out of his rich, practical experience, has produced an admirable volume. The book is a general introduction to the world of unusual paintings and numerous appropriate notation examples add to the interest and value of this practical book, which also includes comparisons between the schools of music and of painting.

WHAT IS MODERN MUSIC?

"MUSIC IN OUR TIME." By Adolfo Salazar. Pages, 367. Price, \$5.00. Publisher, W. W. Norton & Company, Inc.

A rich and understanding appraisal of the developments and trends in music since the Romantic Era, by the most distinguished Spanish musical scholar of our time, this work immediately becomes a "must" in the library of the serious advanced student of the art. The book is so competent and so comprehensive that its critical value will serve as a guide, leading from Bach to the most modern composers of today.

Mr. Salazar, who now lives and works in Mexico, gives generous consideration to the compositions of Debussy, as the protagonist of a distinctive movement, quoting Charles Koechlin, in French musicologist, thus:

"Debussy was not the work of Debussy alone but a traditionally logical stage of modern evolution."

American composers are given liberal attention in this comprehensive volume.

MUSICAL FAIRY TALE

"WIR ROSEN'S CHIMNUS SONG." By Eise-Jean. Pages, 26. Price, \$1.50. Publisher, Thomas Nelson & Sons.

There is always a demand for illustrated books of simple, engaging tales to read to children. Here is one which will make them ask for more. At the end there are three little songs by the author.

PERFECT PARTNERSHIP

"THE UNSHAKABLE ACCOMPANIST," by Gerald Moore. Pages, 84. Price, \$1.50. Publisher, The Macmillan Company.

Once, in a café in Budapest, your reviewer met that imitable gypsy violinist and conductor, Radics Bela, court performer for the bewhiskered Emperor Franz Joseph. It was in a little private dining room, located so that we could not dim the old Zingaro's band and some two hundred feet away. Our host asked the aged fiddler to play an ancient Hungarian folk song. With the first few strokes of his bow, his orchestra could be heard accompanying him, although the players could not see their conductor. The union of player and orchestra was so perfect that your reviewer felt that it was an ideal he had never hitherto heard.

Accompanying, at its best, is perfect partnership.

NOVEMBER, 1946

THE ETUDE

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the review price plus postage.

by B. Meredith Cadman

That fact is something which many artists and many accompanists never realize. Because Gerald Moore commenced his clever book, "The Unshakable Accompanist," with a chapter on "Partnership," your reviewer was immediately interested.

The book is a small volume, but one of high potency to those who wish to become fine accompanists. A player may have the technique of Liszt, Godowsky, and Horowitz combined and yet be a miserable accompanist. All readers of *The Etude* have heard several of this type. Gerald Moore shows, in a few paragraphs, those sensitive traits and common-sense observations which make for a perfect unity on the concert platform. This group of common-sense essentials has made him one of the most sought accompanists in Europe. For instance, listen to this from his chapter on "The Artists' Room":

"Do not go into the Artists' Room and say you are tired. If your singer asks you how you are, you must answer 'Fine.' You may be wracked with lumbago, have shooting pains in the head, have a touch of indigestion, and be limping with in-growth."

ing toe-nail, but to any questions concerning your well-being, your inevitable answer is "Fine." "A friend of mine once talked too much. He was the leader of an orchestra and shared the Artists' Room with the conductor. For the sake of something better to say, the conductor asked the leader how he was. My friend replied: 'Do you know that after our three-hour rehearsal this morning I went straight home and have been teaching ever since. I am whacked.'"

"He dropped into an armchair. The conductor was furious. He complained to the management, and asked them what sort of concert would it be when his leader arrived exhausted. Thus we may crawl on all fours in an exhausted condition to a concert, but we must walk into the hall as if we are as fresh as paint."

Mr. Moore is at present under contract to the Gramophone Company (Victor) of London.

AMERICAN MUSICAL PIONEER

"LOWELL MASON." By Arthur Lowndes Rich. Pages, 224. Price, \$3.00. Publisher, Chapel Hill, The University of North Carolina Press.

The story of Lowell Mason has been told many times but never with such comprehensive attention to essential details as in the new study of the life of our famous American musical pioneer, by Dr. Rich. Early appreciation of Mason's musical achievements, Dr. Rich brings out the fact that Mason first of all was a normal, wholesome type of American business man with a zealous interest in musical education. In 1812 he was a successful young banker in Savannah, Georgia. Shortly thereafter, he started to compile a collection of psalm and hymn tunes, including melodies from Handel, Mozart, and Beethoven. He peddled the work around among the leading publishers of Boston and Philadelphia, but none would undertake it, despite the fact that young Mason was willing to forego royalties. The Boston Handel and Haydn Society sponsored the work and during the ensuing years (1822-1859) some 50,000 copies were sold. It was the basis for the fortune that Dr. Mason earned from music and was titled "The Boston Handel and Haydn Society Collection of Church Music." He had no thought of taking up music as a profession and in fact refused to let his name appear as editor (for the first editions), fearing that it might injure his interests as a bank officer.

Mason, all in all, was a born educator, who employed music as it had not been employed in extensive manner before in the training of children. As a disciple of Pestalozzi in America, he rendered great service in making clear the principles of the great Swiss educator.

Dr. Rich has included in his fine volume an excellent digest of Dr. Mason's educational theories, which all teachers should read.

GERALD MOORE

Photo by Leonide

BOOKS

"FORWARD MARCH WITH MUSIC"

be practiced with shifting accents—first with the strong beat, or accent, on the note played by the thumb; then with the accent on the second note; then on the third, and so on. When the exercise is completed with every note (and every finger) receiving an equal share of attention and control, the arpeggio-problem becomes simplified. And be careful that the final note sounds as clearly as the first!

"The development of a fine, singing tone is the foundation upon which all technique is built. Tone is more important than speed, if only for the reason that one works for tone, while speed results naturally from controlled fingers. The 'secret' of tone development is playing freely, without tension, with the fingers as close to the keys as possible, and releasing one note just before the next is sounded. The exaggerated finger-pressure of which I spoke before, is helpful here. Of course, the action of the piano itself must be understood. Tone is produced at the exact moment when the key's hammer strikes the strings. Thus, for a singing tone, the hammer must not strike the string too abruptly, too quickly. By slowly putting down the key, you obtain a richer, more mellow tone. If one does not understand this, it is quite possible to play slowly without playing slowly at all! That is, by sending down the key with a fast, sharp finger-stroke, one produces a brilliant, brittle, 'fast' tone, even though one counts a slow rhythmic interval between the notes played. Remembering to send the key down slowly, with deep, 'soft' finger-pressure, helps develop good tone. For this reason, I do not enjoy working *staccato*. I prefer to practice all passages *legato*, at first—even those which are ultimately

to be played *staccato*. Again, I find the pure finger *staccato* more helpful than the *staccato* produced by hand or arm.

"Even in rapid passages, tone quality is of first importance. It was Chopin who lifted the *étude* out of the mechanical-exercise category and made it a vehicle of purely musical expression. Chopin's *Études* are music besides being problem-developers! The great difference between his *Études* and those of his predecessors is that Chopin's melodies sing. Thus, one thinks of them as melodies (which must be played with a *flair* rather than as speed-drills (which may have a *flair*)! The difference is important!

"No matter how musically gifted one may be, he needs virtuosic technique to make his musical ideas come to life. Why is it that the simplest scale sounds more to life, why is it that the simplest *étude* sounds more to life, under the fingers of a master? Simply because he has this virtuosic technique—the very way he touches the piano is in itself a performance. And the performance grows out of the technical sureness of perfect control. The virtuoso has more than fleet fingers! He has control over his fingers. He has control over dynamics; control over evenness. His spirit, his emotion, his interpretation has value only insofar as he can make it totally noticeable through his fingers! Thus, the only secret of technique lies in the control of one's hands. This, of course, control one secures over one's hands. This, of course, is a very different matter from mere fast playing. The serious piano student should practice at least five hours a day, dividing his time among the scales and considerations of finger accuracy, finger surety, evenness, and drills. But the main thing is *staccato* and *legato*. I agree heartily with Leopold Godowsky who said that the only test of whether you really know a piece is your ability to play it, not fast, but slowly!"

FLOWERS OF PUERTO RICO

Americans Spend Billions for Music

by George Tucher

The following is a release from the Associated Press, written by one of that great organization's research experts. The estimate of an annual expenditure for music of \$2,000,000,000 this year is, in the opinion of your Editor, very conservative, and might reasonably be raised forty to fifty per cent.

THE BILL for music in its various forms in 1946 in the United States will come to more than two billion dollars.

Surveys of the industry disclose that the public is buying radios, pianos, hurdy-gurdies, sheet music, recordings and other forms of musical entertainment to the tune of forty million dollars a week.

This does not include the millions spent in box office receipts for dance bands, symphonies and novel concerts, for which no estimates are available. Nor does it take into account the aggregate salaries of professional musicians or the vast sums paid to music teachers in every city in the United States.

This year Americans will drop two hundred and fifty million dollars into juke boxes, in nickelodeons, and quarters. There is a juke box (coin-operated phonograph) for every five hundred persons in the United States. The price range is from \$795 to \$335 an instrument.

In 1939, last year of normal production, the public spent two hundred million dollars for new pianos, and forty million dollars for trombones, clarinets, violins and other musical instruments. With full production restored, manufacturers predict gross sales of more than three hundred million dollars this year. The heaviest outlay of cash for a single item, however, is the six hundred million dollars Americans will spend for new radio sets. Production currently is twelve million sets a month, at an average retail cost of fifty dollars a set. To service and repair these sets will cost the public an additional ninety to a hundred million. For servicing and repairing fifty-six million civilian radio sets in the United States in 1945 the total bill was sixty million dollars.

Records Boom

Last year time-hungry Americans bought one hundred and fifty-six million phonograph records, for which, with needles and accessories, they paid one hundred and forty million dollars. With production greatly accelerated, manufacturers say they will produce more than two hundred and fifty million records and that gross sales will top two hundred million dollars. Of this approximately forty million dollars will be for classical recordings, and one hundred and sixty million dollars for popular.

Next in importance is the ninety million dollars the public will spend on thirty top motion picture musicals. Editors of film trade papers estimate that the average good film musical attracts a gross gate of between three million dollars and \$3,500,000, with super such as Bing Crosby vehicles grossing \$4,500,000.

This year the industry will release about thirty top musical pictures in anticipation of a ninety million dollar box-office gate.

The sales of sheet music are almost impossible to estimate. Major distributors, however, claim that about fifty major publishers will do a twenty-three-million-dollar gross business.

Box-office receipts for the Metropolitan Opera Company for the fiscal year ending May, 1945, for performances in New York City, were \$1,391,000; out-of-town performances \$520,624, and for broadcasts \$159,445—a total of \$2,071,067—and the receipts this year are expected to be even greater.

Concert books say Americans will spend more than one million on ballet in 1946 and another million for choral groups. (Continued on Page 633)



ZINKA MILANOV

OFTEN young singers, preparing for careers in opera, ask me, "How is it possible for one singer to do justice to roles as different in vocal and interpretive requirements as *Gilda* and *La Gioconda*? Would it not be better for me, as a student, to concentrate on one field instead of trying to learn both lyric and dramatic roles, and to forget about the dramatic-coloratura roles like *Norma* which have been mastered by only a handful of sopranos in the entire world?"

My answer to these youngsters is very simple. "If you want to be a good all-round singer, like the great prima donnas of the last century," I tell them, "avoid the modern tendency toward specialized activity and arbitrary classification of talent. Don't let a teacher, or anyone else, tell you that you are a lyric soprano and so must learn only a stated few roles, or that your voice is too full and 'dramatic' for coloratura work. Find a musical mentor who realizes that no two human voices are really any more alike than two sets of human fingerprints, someone who can help you evaluate the possibilities and problems of your own vocal equipment. Learn how to use this equipment, as a virtuoso learns to use the violin for the accurate and effortless production of beautiful tone. Instead of trying to fit your voice into a conventional pattern, explore and develop its special potentialities. Then you will be ready to choose music, not on the basis of who has sung it before, but by the only valid criterion, that is whether or not you are vocally and temperamentally suited to it."

A Return to First Principles

The procedure which I suggest is in reality, of course, neither more nor less than a return to operatic first principles. For those convenient labels which draw such fine distinctions between kinds of voices are a fairly recent development in the history of music. Just as an example, today florid singing has become the special province of very high soprano voices, and consequently the word "coloratura" has come to suggest not only a vocal technique, but a vocal quality. Yet in the days of Handel and Gluck, there were coloratura basses and coloratura contraltos. Indeed, even down to the beginning of this century, every singer was expected to have mastered the intricacies of coloratura singing; and conversely, mere vocal agility and prettiness of tone were not enough, but had to be backed up with reserves of strength and dramatic power. Thus to the great classical composers of opera, the standard for judging whether a given soprano could sing a particular role was not an objective limiting her to "lyric" or "dramatic" work, but merely her ability to compass with ease the high-

The Singer and Specialization

A Conference with

Zinka Milanov

Dramatic Soprano of the Metropolitan Company

SECURED EXPRESSLY FOR THE ETUDE BY ALIX B. WILLIAMSON

The Metropolitan Opera's *primadonna assoluta* for Italian repertoire, Zinka Milanov, the great Yugoslav dramatic soprano, made possible within the past few seasons revivals of "La Gioconda," "Norma," and "La Forza del Destino," which had not been performed at the Metropolitan since the days of Rosa Ponselle, and "Un Ballo in Maschera," which had been out of the repertoire for twenty-four years following the retirement of Emmy Destinn. Possessor of a phenomenal two-and-a-half-octave range, Mrs. Milanov is often regarded as having two voices in one, for the fact that she has been able to encompass both the florid coloratura singing of a *Gilda* or a *Violetta* and the full, dramatic tones of an *Aida* or *Norma*. She is also noted for her singing of the great mezzo for a few years after her debut. She has made thirteen appearances as soloist under her baton in Salzburg, London, New York, Buenos Aires and other musical capitals of the world. Mrs. Milanov began her vocal studies with her brother, Solider Kunt, and later studied at the Conservatory of Zagreb. She made her operatic debut at the Teatro "Liceo" in Zagreb Opera House in 1927, and her Metropolitan Opera debut in the same role on December 17, 1937. Since her arrival in the Western Hemisphere, she has also been starred during the grand opera seasons in Chicago, San Francisco, as well as at the Teatro Colon in Buenos Aires and the Teatro Municipal in Rio de Janeiro.

—ESTHER'S NOTE

est and lowest notes of the score. That is why a role like that of Bellini's *Norma* was not considered extraordinarily difficult in 1851, when the opera was first performed, even though by today's standards it requires two different kinds of soprano voice—the dramatic and the coloratura.

A Trend Toward Specialization

Considered objectively, the trend toward vocal specialization is not hard to understand; for it represents an artistic compromise of great resistance. The singer who uses only that register of his or her voice which is naturally easiest, and who treads the beaten path of singing a standardized set of concert songs and operatic roles, has far less thinking and worrying to do than the one who adopts the perfectionist creed that produced great singers in earlier days. Pure vocalizing is terribly tedious; yet there is no other way to the flexibility and speed of execution whose lack is often concealed, nowadays, by sheer volume of sound. Perfect ease and control of sound production from top to bottom of the vocal range, with every tone equally clear, true, and beautiful, comes only through months of rigorous drill in the fundamentals of sound production; and the limitations of contemporary singers are largely due to their unwillingness to impose such strict discipline upon themselves. Many a soprano who thinks she has no low register is actually the victim of slipshod training, which has never shown her how to use the lower tones of which she is physically quite capable; and many a singer who is afraid to attempt a high C could have learned, through properly directed exercises, to produce that note without the slightest strain. In other words, the difference between a wide working range and a small one is very often a difference not of vocal endowments, but of vocal techniques.

When the voice as an instrument has been perfected, today's singer faces another and equally important problem—that of mastering different styles of singing. It is a problem which did not greatly trouble the consummate vocalists for whom Handel's operas were written, because eighteenth-century opera

was rather a set of vocal show-pieces than an attempt at dramatic composition. But with a century and a half of operatic development behind them, the leading singers of our own Metropolitan Opera's "Golden Age" were expected to convey to their audiences both the aristocratic grace of Mozart and the Teutonic mysticism of Wagner, as well as a bewildering variety of intermediate moods and manners of expression. That they did it quite successfully is shown by the fact that Lilli Lehmann sang the delicate phrases of *Marguerite* in "Faust" as effectively as the trumpet tones of *Brünnhilde*; that Lillian Nordica had a working repertoire ranging from *Aida* to the *Donna Elvira* of "Don Giovanni"; and that Emma Eames was as famous for her *Juliette* and *Pamina* as for her *Tosca* and *Santuzza*. There is no good reason why this broad interpretative scope should be so exceptional in modern times. Singers were born with greater vocal endowments, expressive gifts fifty years ago than they are today; it is only that their concept of what a single voice can and should do was sounder than the current one.

Actor and Vocalist

After all, the essential characteristic which distinguishes operatic singing from other forms of the vocal art is its fusion of the musical and the dramatic, and the full meaning as a communicative medium is realized only by the singer who cultivates the actor's as well as the vocalist's viewpoint. I need scarcely point out that the actor's approach is the very antithesis of specialization—that no one who is satisfied to be type-cast can hope to build a distinguished career in the theater. Similarly, the operatic artist must always be learning new roles, not by rote through a coach's cut-and-dried "interpretation," but through searching out for himself or herself the deepest emotional meanings of the words, the subtlest inflections of the music. And it is at this stage of musical study that conscientious and early training in pure vocalism begins to be handsomely rewarded, for when the knowledge of how to sing has become second nature, the printed notes of a score are effortlessly translated into sound, and all the singer's faculties can be concentrated upon the refinements of dynamics, the delicate shadings of tone and the dramatic urgency which can make an operatic hero or heroine come to life for an audience.

VOICE

This charming picture of Señora Rosalia Escalona Niu and her more advanced pupils was taken after a student's recital given only this week. Señora Niu, who was born in the East England Conservatory, studied at the Curtis Institute of Music in Philadelphia, under the direction of Josef Hofmann, and was graduated with a diploma. She has given many concerts in Boston, Philadelphia, and Baltimore. Señora Niu is the wife of Salvador R. Niu, Puerto Rico's leading piano dealer. This picture came to us through the courtesy of the Baldwin Piano Company.

Artistic Temperament

(Continued from Page 603)

It is one of the most breath-taking expostions of artistic temperament we have read. Isadora was miserable if she did not have the best of everything money could buy, although at times she may have had nothing with which to pay the bills. Yet later she refused to accept her own money, awarded her by the Russian courts, at the death of her husband, whom she had supported and who made her his heir. M. Dumesnil was of an ill luck in Rio de Janeiro.

"After signing the register at the hotel, Isadora inquired of Monsieur Charles if he had Pomme Grey 1904 in his cellar. Upon his negative answer, she requested that a case be sent as soon as possible, from downtown. Then the climax came:

"Can you recommend me a good place for automobiles, a really good one? I want the very best, either a Packard, a Lincoln, or a Cadillac. I'll take it by the week."

"Of course, Monsieur Charles knew a place, and he would be pleased to help her.

"When does Madame need the automobile?"

"As soon as possible. Can't I have it tomorrow morning?"

"I'll call up right away, and let you know within five minutes."

"Left alone with Isadora, I tried to talk common sense:

"Isadora, please excuse me for speaking like this, but do you realize that for a week we haven't been absolutely broke? Why, we haven't even a nickel! It was mighty lucky that on the boat meals were included in the tickets, otherwise we would have starved to death. I don't blame you for wanting to have a car, but why don't you be sensible and get a nice little Ford, until good money starts coming in? Then you can have a Rolls-Royce. If you wish, with a chauffeur to go with it!"

"But she discarded the idea:

"Oh, no, I must have a nice, big car. I'll take it by the week, just like the apartment. In the meantime, we'll give the first concert, and when the bill comes, we'll have the money."

"Yes, that's very nice and logical, if the concerts go well. But if they don't, what will we do? This is just one more case where that little word 'if' makes so much difference."

"Eh, bien, nous serons perdus!" ("Well, we will be lost.")

Due to bad management, only seventy-five seats for the first Duncan performance in South America were sold. Then the ticket collector, the audience was wild over the ballet and succeeding houses were sold out completely. Perhaps it may be wise to have the artistic temperament which cannot be satisfied with anything less than a Rolls-Royce, although one's pocketbook is empty!

Dorothy Caruso, in her singularly amusing "Eurio Caruso, His Life and Death," gives innumerable evidences of artistic temperament on the part of the great tenor, which at the time were as natural and irresistible as a sneeze. On the tenor's famous tour to Mexico he tells, with his inimitable spelling, how his performances were influenced by letters from his wife. If he did not receive a letter he was in despair, and blamed the condition of his voice upon it.

When we went to visit Caruso, we always had our pockets filled with Russian cigarettes with cotton-stuffed moustaches, because the first time we were in the green room in the intermission during one of his performances, he was in a rage at the cigarettes we had provided them. He said that the next time he would suffer because of his lack of Russian cigarettes.

The "artistic temperament" of the great De Pachmann (and he was at his best at his best) was not exactly an artistic temperament, nor were his eccentric exhibitions on the concert platform "temperament." We have always been of the opinion that De Pachmann was a Russian Jew who was a very good pianist, but a very bad person.

One day we called upon him at his hotel. Condé

Nast and Heywood Brown were there at the same time. Before the arrival of the other guests, we (the editor) chanced to see De Pachmann in his bedroom, partly concealed behind a heavy curtain. He did not know of our presence. He was standing before a mirror, gesticulating to himself, patting his hands and the top of his head and making all kinds of monkey-like grimaces. Again, upon an occasion in New York, at the home of the late Arnold Sonoylo, then manager of the Baldwin Piano Company, De Pachmann announced the discovery of a new drink. This he prepared by hollowing out the heart of half a watermelon and then filling it with a bottle of red wine, which he proceeded to drink until the liquid cascaded down his dress shirt. It was particularly embarrassing, as we went part way home with him in the subway and his appearance suggested a murder in the Rue Morgue. Again, at a luncheon with us in a leading New York hotel, he was taking washes his knives, forks, and spoons in the finger bowl and then, after eating each article on the menu, washed the implements again in the finger bowl until its contents looked like *Potage Parmesier* or some other thick concoction. After this, he took the finger bowl and solemnly drank its contents. Kindly critics sometimes assumed that De Pachmann's stage antics were shrewdly worked out tricks of showmanship, but the things we saw him do in private were anything but "putting on an act." Any psychiatrist who came his malady.

Who cares, moreover, whether Richard Wagner climbed trees, walked on all fours, or crawled under the piano when afflicted with what was charitably called "artistic temperament"? One page of "Die Meistersinger" condones for it.

Time owes a great debt to its managers of artists, for providing and arranging tours so indispensable to its artistic development. They deserve rich rewards for suffering the tortures of Hades which are sometimes necessary in order to produce results.

The Ideal Piano Light

by John C. Heberger

I HAVE TRIED many lighting arrangements in my quest for something that would properly light my piano music without glare. There was always that annoying blinding spot near the center of the page, and I had resigned myself to my old goose-neck lamp which was as good as anything. "Blue devil" bulbs, and all with other special lamps, did not help. An "indirect" lamp used an enormous amount of power without getting the light where it was needed, so back to the goose-neck I used until I used until I used to me to try one of those silver-capped bulbs in it. A sixty-watt size gives a comfortable, diffused light which is appreciated when one spends hours at the piano! and it costs only a few cents more than a plain bulb.

New Keys to Practice

by Julie Maizon

X

If you shortwired your analytical practice, you will soon find yourself outdistanced. For it is the oversight in thought and work that paves the way to success.

Being out of practice means that fingers and keyboard are no longer one. Notes are missed and tone is weak as fingers slip on keys that seem unfamiliar. The fingers are not used into practice is to unite hands and keyboard again. Begin with finger gymnastics on five-finger positions, transposing them chromatically, ascending and descending, and playing them within the range of octaves.

When you find difficulties for both hands at the same time, learn to move your eyes without moving your head. We hear much about "stiff wrists," but little about the equally serious problems—"stiff ankles," in pedaling, and "stiff eyes," in interval spacing.

Musical Blessings

A Thanksgiving Editorial



THE American custom of giving thanks to God at the completion of our harvest season is one of the greatest festivals we have had come down to us from our ancestors.

Our troubles are trivial in comparison with the disasters which Mankind has heaped upon itself in almost all other countries. It may take some time to clear up the mountains of debris (human and material), after the greatest war hurricane in history.

We cannot expect human beings to be restored to normalcy with the first call for peace.

We cannot reconstruct the lives and buildings demolished overnight.

War may end, but its scars are still there.

It is our obligation for the future security of the entire world, including ourselves, to leave nothing undone to heal these scars and help restore the afflicted.

Our blessings, in comparison with the rest of the world, have been munificent. The vast fields of grain; the great oceans of food; the endless vines hanging with purple grapes; the glorious orchards heavy with golden, crimson, and russet fruit; the whole land bursting with the riches of Nature. All these riches have bestowed upon us the God-given opportunity to help others. We shall not fail to grasp that opportunity.

As we prayerfully thank the Almighty for His goodness, American musicians will not fail to remember the bountiful blessings they have received this year. Many musicians in other countries are having a life and death struggle for the barest, meager kind of an existence. We, personally, have sent many \$15.00 packages to Europe through CARE (Cooperative for American Remittances to Europe, Inc.). Perhaps you know of some suffering musicians in Europe with whom you would like to share your blessings.

THANKSGIVING GREETINGS TO ALL!

THE UDE

SOMETIMES in musical literature our introduction to a composer and his works is under the most unfavorable conditions. Every musician and every music-lover has met Johann Sebastian Bach. This composer, who revolutionized music, is the most misunderstood and badly played composer in the history of music. He has become an untouchable tyrant to be adored by the serious student and hated by the non-serious student.

Bach was born the day before spring, March 21, 1685, in the town of Eisenach. He was the son of Johann Ambrosius Bach who was an accomplished musician. Ambrosius Bach had a twin brother and it is said that the wives of these men could not tell them apart. They were alike in everything they did—speaking of music performed, and methods of teaching. When one was sick the other became sick too. They died within a short time of each other when Sebastian was only ten years of age. Sebastian's older brother Johann Christoph took the organ and his brother to live with him. Soon Sebastian became a choir boy of excellent voice and studied at a German gymnasium as was the custom of choir boys of that period. At the gymnasium whose library was filled with masterpieces he was introduced to the greatest music of his time. After his voice changed Bach became a violinist and was of such value that he was retained for a short time in the gymnasium.

His first position of major importance was at the New Church in Arnstadt where, in 1704, he became organist. He had much time here for composition and organ practice. It was here that he laid the foundation for his mastery of the organ. At Arnstadt Bach had a rather difficult time upon occasions. He overstayed his leave when he went to Lüneburg to hear the great organist, Buxtehude. Buxtehude played on a well built organ and was famous for his pedal passages and unusual fugues and figures—long flourishing arpeggios which he did in a masterful style. Bach learned much from Buxtehude and we see examples of this man throughout the writings of Johann Sebastian Bach. When he returned, late, to Arnstadt he was summoned for explanation by his superiors and his excuses were accepted. At the same time they enjoyed the opportunity to tell Bach that he wasn't playing exactly as they desired and that he was old-fashioned, which was true. Later Bach took a young lady into the church and "made music"; and his superiors, upon ascertaining this unheard of situation, reprimanded with him painfully—so painfully in fact that he soon left Arnstadt and went to Mühlhausen.

A Need for Discipline

The music situation in Mühlhausen was at a horrible state. Bach could play beautifully but he was no organizer. He could not pull order out of chaos. He had very definite religious conceptions of his own which were exemplified in his compositions, but, when he met with Pietism and the church in Mühlhausen he was hopelessly at sea. Bach had choir trouble at Mühlhausen also and in this type of difficulty he was completely lost. Later at St. Thomas it was necessary for the rector to attend church at rehearsals in order to discipline the choir. For Bach could not do this.

It was a happy day for Bach when he left Mühlhausen to become the court organist and chamber musician to the Duke Wilhelm Ernst who was extremely fond of music and who allowed Bach to do almost as he pleased. At Weimar Bach gave to the world some of his greatest compositions both for the organ and for orchestra. It was at Weimar that Bach spent a month in prison. On November 2, 1717, Bach resigned his position there and the Duke had him arrested and kept in custody for a month.

When Weimar he went to the Cöthen Court which offered no musical opportunities as far as the church was concerned. Here Bach was well appreciated by the music-loving Prince Leopold and it was a happy experience for the sensitive artist. Once the musician and the prince were on a long journey together and when they returned Bach learned that during his absence his wife had died and had been buried. A year and a half later he married Anna Magdalena Wülken who was quite a musician herself and helped Bach in copying and orchestrating many of his writings. She outlived

The Bachs and the Organ

by William Clyde Hamilton

the master by two years and following his death she found it necessary to beg from the Council because of her destitute condition.

From Cöthen Court, where he was very happy, Bach went as cantor (a step-down really) to the famous St. Thomas Parish at Leipzig. There were four churches in this parish for whose music Bach was responsible. In addition Bach was required to teach three hours each day in the St. Thomas School. He paid some of his time to teach Latin courses but managed to teach the singing classes himself. Here for almost thirty years the man labored and composed in pleasure, or turmoil, through many ups and downs. Much of his time was spent in arguing with his superiors, and yet he found

herring-heads came out with Danish ducats in each head. There may be truth or not in these stories—it really makes little difference—the main point is that Bach was "human" and that he composed "human" music.

Concerning Bach's Children

Bach had twenty children most of whom died in their early youth. Of those that reached manhood four are particularly interesting. The first we shall dismiss quickly because he is interesting in only one light—that he was of weak intellect. Tradition depicts him from an imbecile to an idiot-savant. He was named Gottfried Heinrich and was represented in the estate by a guardian. The first of his sons, Wilhelm Friedemann, obtained a certain success as a composer and organist. He was soon addicted to drink and became a vagabond, deserting his wife and children. Carl Philipp Emanuel Bach was an outstanding son who obtained great position in the musical world. For his entire life Carl Philipp Emanuel was a respected and successful musician and composer. He was a much wider dimension than his father, Johann Christian Bach became the most famous of them all. He left Germany in early life and went to Italy where he composed many operas and where he was unequalled in the world of music. From Italy he went to England and then to Paris where at all times he was entertained by the greatest as the foremost musician of his time. It is to this man that biographers refer when they say that Haydn and Mozart loved Bach and followed him so closely. Mozart was a famous man when he first saw the Well-Tempered Clavier and he spent many hours with it marveling at its construction. A survey of the music of the Bach sons will reveal a great deal concerning the music of Haydn and Mozart. The F minor Sonata of Johann Christian sounds more like Mozart than Johann Sebastian Bach, for the younger Bach was the bridge between the baroque music of his father and the classical music of Mozart and Haydn. Sebastian is a sad man when you see him in the eyes of his children. With the exception of Carl Philipp Emanuel and Johann Christian his children were not music men. They were all of a different kind of talent. That he loved his family is well known by his letters and a review of his accounts.

It is good to picture the Bach household. Here the oldest sits at his table writing a cantata that must be carried to the rehearsal. It is late at night and there is much copying to be done. Anna Magdalena sits beside him copying the orchestral parts. Later the children assisted their father in copying music. Much of Bach's music was written as exercises for his children, and it is no wonder that they became so famous in the world of music since they were required to master the exercises by a doting father.

Understanding Bach

Throughout this country every student of the organ probably is working on a Bach composition. It may be one of the simple preludes and fugues or it may be a more choice work in some places for the larger creations of the famed composer are being studied. On the other hand, a number of excellent students regularly give organ study because they find the music of Johann Sebastian Bach too difficult to learn. They are not the reason why they should be forced to master such intricate contrapuntal numbers.

Let's examine why Bach is so badly played and so universally hated in some communities. Every teacher of music should read the (Continued on Page 648)

J. S. BACH
From a contemporary Viennese medallion.

time to write such compositions as his famed "St. Matthew Passion" and the "B Minor Mass." If tradition serves correctly he wrote more than two hundred old cantatas while he was the cantor, in addition to a great many other compositions.

There are many "George Washington" type of stories about Bach. There's the story about his fight in the street while in Leipzig; the story how he dressed as a humble peasant and begged for an opportunity to play an organ in a church so that he could be a church organist with his virtuosity. Then there is the story quoted by Marburg concerning a Journey from Hamburg to Lüneburg where Bach, hungry and penniless, was standing in front of an inn. Windows opened and

ORGAN

"FORWARD MARCH WITH MUSIC"

NOVEMBER, 1946

"FORWARD MARCH WITH MUSIC"

Making Music Count in High School

Teen-Agers Take to Music



Dept. of Visual Education, Portland Public Schools.

THE PIANO IN THE MUSIC ROOM IS THE HARDEST WORKING MEMBER OF THE CLASS. Here a group seizes a few minutes before class to indulge in a little harmony.

by Norma Ryland Graves

Miss Graves has caught a graphic picture of the interest shown in music by "teen-agers" in Portland, Oregon, which should help teachers in other sections.

This incident might well have happened in any other of the twenty-three Music Appreciation classes taught in the six Portland academic high schools. It gives a better understanding of why the teen-agers are taking to music.

Four years ago, J. W. Edwards, Assistant Superintendent of Portland schools, instituted the present program of compulsory music-art classes for first-term freshmen. He felt that such a course would provide a cultural background for them. (It is interesting to note that Mr. Edwards himself is not musical—in his earlier educational career he was an athletic coach.)

The huge task of "selling the music program" was entrusted to the progressive and enthusiastic Music Supervisor, Karl D. Ernst. He soon discovered that it required expert salesmanship.

Calling together the teachers from the six academic high schools, he found that some of them were not at all enthusiastic about the new program. Their classes were large—they did not have text books; there was little equipment in the way of records, pictures and background material. There was no school music library. Many of their students (principally boys) rebelled at taking a "classy" subject.

"We are just like policemen with baseball bats," they wailed. "Imagine trying to get music over to them when they have made up their minds that they don't want it."

That was a challenge to Mr. Ernst. By means of monthly meetings held in his home wherein there was round table discussion of problems, where methods and means of popularizing the course were discussed and ideas "swapped," he gradually imbued them with his own enthusiasm. Results began to show in the classes.

What is the picture in 1946? In six schools, twenty-three Music Appreciation classes with an average enrollment of thirty-five. In some of the smaller high schools, where it is taught the first nine weeks only, instructors are advising a full eighteen weeks' course and the students want it.

During the war when emphasis has laid on such needed subjects as mathematics and languages, the Boys' Glee Clubs, Mixed Choral groups (all elective groups) doubled in size and have continued to expand. In some of the schools, upper classes are demanding an elective Music. (Continued on Page 648)

thing I hope all of us will learn before the end of the semester," she commented matter-of-factly to the group. "To speak naturally about the music we hear and tell how we feel about it. What kind of dress did Miss Anderson wear, Joan?"

Thus put at her ease, Joan started and in a few minutes lost her fright as she described the artist's appearance, and of her own personal delight at meeting her during the intermission.

"When I told her I liked *Ave Maria* best, she just smiled and said, 'Did you really?' Just as if she were glad to hear what I liked. Are all musicians like that, Mrs. Charlston—so modest, I mean?"

The question opened a lively discussion of the singer's life. As each student studied the picture before him, heard a classmate's report of how the artist looked and what she sang, she no longer seemed "just another musician." She became a part of their own life—a personality whom most of them would like very much to meet and know.



Dept. of Visual Education, Portland Public Schools.

A QUARTET REHEARSES THE WEEKLY "TRIDAY FOR FUN" PROGRAM

BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

THE ETUDE

THE TEACHING of drumming has been greatly influenced by tradition, and methods of instruction have improved very slowly. Most teaching has been based upon the technique used for parades, and with this type of drumming being taught beginners, a radical change was necessary before the student could play well in the concert band and orchestra or do professional work. Although only a small percentage of the drummers in the school music organizations of the country plan to become professional players, all students should be taught by methods which do not hamper them if they should decide upon drumming as a career. Correct teaching methods save time for both the young player and the teacher; and, in addition, many of the more common faults will not be present. The following methods of teaching have proven themselves by producing good results in a satisfactory length of time.

Rolls and Preliminary Exercises

The "Da Da Ma Ma" roll is excellent for exhibition purposes; but being a very difficult rudiment to play smoothly and requiring the utmost of control, it should not be a study for the beginning drummer. Before doing any of the rudiments, a student should learn to play single strokes correctly. Whether he begins with the right or the left hand is relatively unimportant if the teacher will insist upon ambidexterity and constantly demand equal tone and technique from both hands. Previous to playing alternating single strokes, it is advisable to play one hand strokes evenly with a firm but relaxed stroke. (Exercises 1 and 2)

Ex. 1 R R R R etc.

Ex. 2 L L L L etc.

After one hand strokes are played with adequate control, work on the alternating single strokes should begin; usually this may be introduced during the first lesson. (Exercise 3)

Ex. 3 R L R L R L R L etc.

Errors in making the stroke are very often the result of playing too slowly. The correct speed depends upon the aptitude of the student, but the strokes must be played fast enough to keep both sticks in motion at all times. An inferior action is likely to occur when a stick is held motionless while waiting to play the next stroke. A good tempo for the majority of students is approximately one hundred and twenty strokes per minute. Many will be able to go faster, although a slower tempo may be necessary for a few. The sticks should be raised ten to twelve inches high, and it is important that both the right and the left strokes be the same.

Alternating Strokes

When control at the above tempo has been mastered a tempo of two hundred and forty strokes a minute may be reached by most beginners. When alternating single strokes can be executed evenly at this tempo, they may be divided into groups of three, five, seven, and nine. The first of these, three alternating single strokes, is two groups of three strokes each followed by a short rest. It is easiest to learn to drum this count aloud; counting must be short, crisp and precise. (Exercise 4)

Ex. 4 R L R rest L R L rest

Count 1 2 3 1 2 3

No accents should be used until single strokes are played accurately and with control. Five, seven and

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A New Approach to the Teaching of Drum Rudiments

by Robert W. Buggert

nine alternating single strokes are played in the same manner. (Exercises 5, 6, and 7)

Ex. 5 R L R L R rest L R L R L rest

Count 1 2 3 4 5 1 2 3 4 5

Ex. 6 R L R L R rest L R L R L rest

Count 1 2 3 4 5 6 7 1 2 3 4 5 6 7

Ex. 7 R L R L R L R rest L R L R L R L rest

Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

The division of alternating single strokes into even numbered groups creates patterns of a non-alternating character. These are the four, six and eight non-alternating single strokes. (Exercises 8, 9, and 10)

Ex. 8 R L R L R rest L R L R L rest

Count 1 2 3 4 1 2 3 4

Ex. 9 R L R L R L R rest L R L R L R L rest

Count 1 2 3 4 5 6 1 2 3 4 5 6

Ex. 10 R L R L R L R L rest L R L R L R L R rest

Count 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

When all single stroke patterns are played correctly and with ease the rebound may be added, and work on the double stroke rolls may be introduced. Tempo again is important, and the rebound is executed with more ease by the young drummer if he is playing approximately three hundred and four single strokes per minute or—in more musical terms—eighteen notes at the tempo of one hundred and fifty-two quarter notes per minute. These tempo markings are arbitrary and will vary with the ability of the student, but it must be remembered that it is difficult to obtain the correct rebound when playing single strokes too slowly. Experience will help the teacher to know the exact time for introducing the rebound and the most satisfactory tempo to employ.

When applying the rebound to the measured single stroke patterns do not rebound on the last note of the group. The three alternating single strokes automatically become a five stroke roll; the five single strokes become a nine; seven a thirteen; nine a seventeen; four a seven; six an eleven; and the eight single strokes produce a fifteen stroke roll. (Exercises 11-17)

BAND and ORCHESTRA

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

Ex. 11 R L R L R L R rest L R L R L R L rest

Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Ex. 12 R L R L R L R L R rest L R L R L R L R R rest

Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Ex. 13 R L R L R L R L R L rest L R L R L R L R L R rest

Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Ex. 14 R L R L R L R L R L R rest L R L R L R L R L R R rest

Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Ex. 15 R L R L R L R L R L R L rest L R L R L R L R L R L rest

Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Ex. 16 R L R L R L R L R L R L R rest L R L R L R L R L R L R rest

Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Ex. 17 R L R L R L R L R L R L R L rest L R L R L R L R L R L R rest

Count 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

Actual rhythmic rotation has not been used because most students at this stage do not count time well enough to understand, but the teacher must realize that when the rebound is added, the strokes are doubled.

Using the above methods many young players will be able to execute all the drum rolls in a comparatively short span of time.

The "Da Da Ma Ma" or Long Roll, necessary for contest, solo and exhibition drumming may be studied when the player contemplates this type of work; it may be introduced sooner to progressive students and used as an exercise to develop better control. Rolls, upon being executed correctly, should be practiced with various degrees of volume.

(The second part of this discussion on the teaching of drum rudiments will appear in the December issue.)

A Worth While Goal for Young and Older Singers

by George Chadwick Stock

THOUSANDS of young men and women throughout the United States will take their first lessons in singing during the months of September and October. It is safe to say that every one of these beginners is filled with the desire to sing well. It is a desire, however, for each will understand that real success in this, as in all other undertakings, depends upon mastery of unvarying fundamentals, earnestness of purpose; which means a fixed determination to win out, and unbounded enthusiasm, plus intelligence.

In order to attain success as a singer, you do not need to possess a voice of exceptional power and range; neither is it necessary for you to surpass the world in vocal agility, range, or in astonishing climactic and dramatic outbursts.

If you have a musical voice you can make it of rare quality if you work under inspiring guidance. You can achieve distinction as a singer by coming into a full realization of the power and influence of the spirit of truth and sincerity in song. Become a devotee at the shrine of pure music, and you will learn how to refresh the world with a delightful simplicity of utterance in song.

The world hungers for such a message and you will do more for the love of good singing through simplicity of achievement in the art of presenting folk songs.



MUSIC ON THE HIGHWAY

Wm. A. Bowes, amateur musician, and Portland's city commissioner of public works, stands with a pretty shopper under one of the signs which he originated and which he feels contributed much toward making Portland, Oregon, the safest city in its population group in the nation. James McKenna, for years of the staff of the Theodore Presser Co., and of this street sign on all of Portland's main highways, and Samuel C. MacPherson, another employee who has been with the company for thirty-three years and who some time ago visited Portland, preceded the picture for us.

songs, ballads, and sacred songs of worthy composers, can ever be accompanied by amateur and sophisticated forms of vocal music. The more pretentious creations are restricted in scope and performance and necessarily confined to metropolitan, or in other words to sophisticated localities.

There is an immense field in which the singer of melodious songs can work. Equipped with twenty or thirty songs that have become a part of his very soul, thirty songs that have become a part of his very soul, and each one of which he is able to sing with abandon and utter forgetfulness of self and auditor distraction, he will find friends and admirers wherever he goes.

Let him fill his mind, imagination, and inmost personality with a group of really true and tuneful songs, no matter whom the composer, and he can travel and sing with unqualified success for years, repeating the same old songs; old songs that are even new because of being sung with inspired feeling and with unvarying values.

Try to perfect yourself then for this choicest as well as most useful sphere of performance. It is a goal worth striving for and it is within reach of a talented singer who really tries.

An Admonition: Constant endeavor to do one's best, lessens the censure of one's just soul for unintentional human errors.

An Old Irish Friend

by William J. Murdoch

DOWN through the centuries—just how many one can be certain—has come to us what has been pronounced by authorities, more enthusiastic than grammatical, "one of the most perfect simple emotional tunes in existence."

Perhaps you know it as *Danny Boy*; or as *World God I Were the Tender Apple Blossom*; or as *Farewell to Cucculini*. Perhaps you know it by the title *London-derry Air*. Whatever title and lyrics apply, the melody remains one of the most exquisite ever created and one that is played, hummed, and sung wherever English is spoken or understood.

The date of its origin and the name of its composer are uncertain, but it has all the characteristics of a genuine folk tune, say experts. It first appeared in print as part of a collection of old Irish folk tunes compiled by George Petrie and published in 1855. The composer was listed as unknown.

Petrie, an Irish printer and musician who devoted many of his life's years (1789-1866) to collecting old Irish airs, brought the *London-derry Air* to its first general public through the foresight of a Miss Jane Ross, of Limerick in County Derry, who heard a peasant singing the tune on market day and jotted down the notes.

It is interesting to note that there are certain music students and historians who believe Miss Ross may have misinterpreted the rustic vocalist's rhythms. They suggest the error in copying, since the *London-derry Air* in its present meter is unlike other Irish folk tunes in meter, and that the original tune was a three-in-a-bar instead of a four-in-a-bar as presently rendered.

Be that as it may, the tune, which takes its name naturally from its point of origin, although there are some who believe it was originally an English tune transplanted to Ireland centuries ago, was first set to lyrics by Alfred Perceval Graves.

Graves, a poet, inspector of schools, and a leader in the revival of Irish letters until his death in 1931, wrote two sets of lyrics under the titles *World I Were the Apple Blossom O'er You*, and *Ember's Farewell*. Katharine Tyan Hinkson gave it the "apple blossom" interpretation, and Fred E. Westbury saw and heard it as a tribute to "Danny Boy." Percy French, the Irish poet, beautiful instrumental version of the melody *Irish Tune From County Derry*.

It was Fritz Kreisler, however, who broadcast the name of the tune, already loved by Irish folk song devotees everywhere, to the greatest appreciative audience. His transcription, called *Farewell to Cucculini*, in which the air was interpreted as a lament over an

Irish chief, popularized it to its present extent, most authorities agree. Regardless of its title and lyrics, its presentation and interpretation, it remains the *London-derry Air*—shrouded in mystery, steeped in beauty.

I Want to Know

Most of the friends of Paderewski, recognizing his great natural genius, point to the fact that he practiced more persistently than any of the great virtuosos. To him, triumph was not merely the result of a gift, but the product of long, hard hours of grueling labor, and he frequently practiced seven hours a day. He was a great believer in the economical efficiency of the studies of Carl Czerny, Madame Modjeska, when she was using the piano, and he never appeared before visited his home, said that he never appeared before lunch, but his practice was heard from early morning. Immediately after lunch he was at the piano again, working, working, working.

"Who hears music, feels his solitude Peopled at once."

ROBERT BROWNING:
"Balaustra's Adventure"

Mughouses, which were centers of song, were once famous in London. The last was demolished in 1936. Each patron had his own mug for beer or ale, and joined in the singing, accompanied by a harp. When all is said and done, irrespective of whether you are a reader, are an enemy of alcohol, the lute, taverns, and tap houses of the world have bred many who later, in more sober surroundings, became musicians of note.

"When people hear good music, it makes them homesick for something they never had, and never will have."
E. W. HOWE: "Country Town Sayings"

The ocarina, which so many service men have employed at the front, is supposed to be derived from a similar instrument played in Africa, by Kaffir tribes, who used the hollowed, dried skin of an orange for its purpose. It was first seen in Europe during the nineteenth century. Because it is light, cheap, and easy to play, G. T. Joe has found great solace in tooting upon it.

"It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the sense of duty, it struggles—
—the creation of superlative beauty."
E. A. POE: "The Poetic Principle"

To Our Readers

The content of text and music in this issue of THE ETUDE is in no way reduced. Owing to the acute paper situation, however, the paper in THE ETUDE is much lighter because, for the time being, adequate paper is unobtainable. Our mills promise us paper of former ETUDE weight to accommodate expansions of our publishing plans (after a period of a few months). The national paper shortage has forced this condition upon us for which THE ETUDE is in no way responsible. We appreciate the understanding, patience, and indulgence of our readers.

HAROLD BERKLEY

FASHION has its cycles in teaching just as it has in most human activities, and violin teaching is no exception. For a period of years certain books of studies are considered indispensable; and their popularity will gradually wane, and for perhaps a couple of decades they will be used comparatively little. But this upswing inevitably occurs, and after a few years these same books are again acclaimed by almost every teacher.

At the present time the three books of Mazas' Studies are beginning to emerge from the period of neglect. It is not easy to understand why they should ever have been thought unnecessary, for the first two books, at least, have one quality possessed by no other studies of the same grade—they teach the student to combine the study of technique with the acquirement of a flexibly musical style of playing. Each study is built around some specific technical problem, and at the same time it calls for expressive playing. The student who, at this stage of his advancement, learns to combine expression with technique has learned something that will be invaluable to him for the rest of his days.

Tone Coloring

Moreover, the Mazas Studies offer a wide variety of material for the development of bowing technique, and they are easily adaptable to the requirements of the present-day school of bowing. In the hands of a resourceful teacher, these studies can be an absorbing experience for any intelligent young violinist. Consider for a moment No. 1, in G major. Carefully explained, this single page will open new horizons to the imaginative student, for it contains almost all the essentials of expressive playing. It will teach him how his tone may be shaded and colored by varying the speed of his bow stroke, by using different degrees of bow pressure, and most important and interesting, by changing the point of contact between the bow and the string. At first, he should be encouraged to make the *crescendo* and *diminuendo* by increasing or decreasing the speed of his bow. Naturally the effects will not be very pronounced, but the pupil will soon realize that he has at his command a beautifully subtle means of shading his tone. When he has come to this realization he should be taught to combine increased or decreased pressure with the changing speed of the bow. As once the *crescendo* takes on added power and intensity, and afford greater contrast to the *diminuendo* which inevitably follows them.

Then comes the coloring of the tone by varying the point of contact between the bow and the string. This should demonstrate how a *crescendo* can be effectively made merely by drawing the bow nearer and nearer

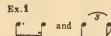
the bridge, and a *diminuendo* by letting it approach the fingerboard. While he is demonstrating this, the teacher should also point out how the color (*timbre*) of the tone changes as the bow approaches the bridge or retires away from it. The distance from the end of the fingerboard to the bridge is about two and one-quarter inches, but within these narrow limits lie the innumerable one-colors of which the violin is capable. The pupil who begins the study of tone-shading and tone-coloring is entering a territory to which no violinist has yet found the limits. It should stir his imagination.

In studies No. 7, 8, 18, and 27, the student can later carry on the development of the principles he learned in No. 1. Being more melodic in style, these studies encourage practical application of the technique of expression, and the pupil should be urged to do full justice to them.

No. 5 commands attention. Quite apart from its great value for developing good intonation, it is one of the few studies in this grade that call for a really expressive *detached*. Too many pupils, when a *crescendo* is needed in a *detached* passage, try to produce it by pressing more heavily upon the bow. This study is an excellent medium for teaching them that such a *crescendo* is better made by taking gradually longer bow strokes, and a *diminuendo* by taking gradually shorter strokes. Only if a really powerful *crescendo* is required should the bow pressure be increased, and even then it should not be used until the length of the stroke has been increased almost to its possible limit.

A solo of very moderate difficulty, but which calls for an extremely flexible and expressive *detached*, is the *Allegro* by Pizzolo, arranged by O'Neill. It should be played by any student who has attained facility in the first three positions.

One of the commonest rhythmic faults, frequently to be detected even in the playing of violinists whose studies of Mazas is many long years behind them, is the inability to make clear the difference between dotted rhythm and triplet rhythm; such as:



Ex. 1

Carefully studied, No. 9 should eradicate this fault—at least until the pupil takes for granted his control of the rhythm and again becomes careless! The teacher must impress on him that the rhythm is based on a group of four notes and not on a group of three:



Ex. 2

and not



Ex. 3

When this rhythm is played at a slow tempo—as

VIOLIN
Edited by Harold Berkley

Some Studies of Mazas

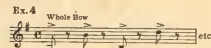
Their Application to Modern Violin Technique

by Harold Berkley

For example, in the famous F-sharp major *Largo* from Haydn's Quartet in D major, where an experienced player is well advised to hear mentally the recurrent sixteenth notes in each dotted group. If he does not, the final sixteenth of the group will almost certainly be played too soon and held too long.

No. 11 is perhaps the finest bowing study in this book, for it can and should be used in four different ways: in the upper third of the bow; in the lower third, the bow leaving the string after each note; with the Grand *Detaché*, allowing no perceptible break between the notes; and finally with the Whole Bow *Martelé*.

The value of this last bowing has been stressed a number of times in these pages, but it cannot be stressed too often: no other one bowing exercise so quickly develops coordination in the bow arm or brings into play more of the basic motions of bowing. With this bowing, the study should be practiced in the following manner:



Ex. 4 Whole Bow

Although the pupil's ultimate goal should be to use the whole length of the bow very rapidly, he should at first be content to take rapidly only the first four or five inches of the stroke, allowing the bow then to move more slowly so that he may observe the motions of his arm. From the beginning, however, he should start each note with a sharp accent, and make a pronounced pause after the stroke in order to prepare for the next accent. The technique of this bowing was described in detail on the Violinist's Forum Page in The *ETUDE* last month, so there is no need to go into it again.

Skippping a String

After the pupil has attained to some mastery of the Whole Bow *Martelé*, he should begin to work on the Grand *Detaché*. This bowing, of which the opening section of Kreisler's *Prelude and Allegro* is a notable example, presents no great difficulty when neighboring strings only are used; but when the bow must skip a string, a much greater degree of control is necessary. To connect two tones smoothly, even though a string must be skipped, is extremely difficult, but the practice needed to gain this technique has a profoundly beneficial effect on a student's bow arm. As there cannot be any pause between the notes, the initial accent of the Grand *Detaché* is made by taking the first few inches of the stroke very rapidly and then sustaining the rest of the bow rather more slowly.

Some elementary methods, notably that of Nicholas Laoureux, have very good studies for the Whole Bow *Martelé* and the Grand *Detaché*. The pupil, of course, cannot be expected to master these bowings at an early stage, so he should return to the practice of them whenever he comes to a study that can be adapted to their use. Fortunately, there are a number of good studies—the No. 27 of Wohlfahrt's Op. 45, the No. 11 study of Mazas, the No. 7 of Kreutzer, No. 30 of Fiorillo, and others.

Most students are told to practice No. 12 at the point of the bow; some are told to practice it in the middle; also; to very few it is suggested that the study be practiced in the lower third. (Continued on Page 650)

A Reader Tries His Hand
at an Answer

Q. 1. In your "Questions and Answers" section of the July 1983 issue of *The Etude*, there appeared a question concerning popular music in general and more particularly two of Irving Berlin's songs, *White Christmas* and *Winter Wonderland*. The writer claims are the exact copy of each other but in third.

I am not acquainted with the songs and as this date have been able to secure them. I have wanted to take advantage of your invitation to write an answer. In the matter, I believe that what Mr. Berlin meant may have been a comparison question, in that the one song is an imitation in thirds of the other. I am not a connoisseur and I repeat, I have not looked at the songs, nor do I even know them "by ear." However, I would appreciate it very much if you could tell me whether or not they are as I have stated.

2. Is it possible to secure a copy of Garland's "Popular Songwriting Methods" through the publishers of *The Etude*? — S. M.

A. 1. Thank you very much for your response. I doubt, however, if you have hit upon the solution of this problem. I know the two pieces in question, and cannot say that one of them is clearly an imitation of the other in thirds. And if they could parallel each other in thirds (which they do not), they would bear a harmonic relation to each other, not a contrapuntal. Even though I feel you are wrong in your analysis, I nevertheless appreciate the interest you have shown and invite you to write again anytime you wish. Perhaps some other reader will send us further information on this matter. I am frank to say that it still puzzles me.

2. Any book recommended in my column may be secured through the publishers of *The Etude*, providing, of course, it is still in print.

Shall I Teach My Own Child?

Q. I have been a teacher of piano for many years, and now I have a son who is three and a half years old. I would like to start his musical education. Will you please advise me concerning methods and materials. This boy is keenly interested in the piano and has been playing for some time on the keyboard. He also walks, runs, and claps his hands in good rhythm to little tunes we play at and away from the piano. So far I have done nothing about trying to teach him to read or even to play by rote. Will you make suggestions, and will you tell me whether or not you would employ another person to do it? — E. C.

A. I am a firm believer in the vocal approach, so my first suggestion is that you sing to your boy every day, using short, simple songs dealing with subjects within the range of your child's experience, and written in the correct compass for his voice. The range of the songs should not extend beyond the limits of the treble staff, that is, from E (or E-flat) to P (or P-sharp). As I write this reply I have before me a book of songs for small children, which contains many of its find such titles as *Blow, Winter Wind*, *In Candy-Land*, *Animal Caravan*, *Marching Song*, *Good Morning, Merry Sunshine*, *Don't Forget to Wash Your Hands*, *Little Star*, and so forth. Most of them are either four or eight measures long, and if you will sing such songs to your boy every day, he will soon be singing parts of them back to you, and this

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

I wish mothers were interested in the musical development of their own children, and I hope some other mother will read what I have written and will put it into effect in the case of her own child. Musical education should begin in the home, and the first steps are so simple and easy that any intelligent mother ought to be able at least to start her child on the right path.

Shall I Try for a Degree?

Q. I am a piano teacher in a large city and have gained the reputation of being a fine musician and a strong and inspiring teacher. I have been asked to accept the title of "Music Supervisor" appearing in the *Encyclopedia of the Etude*, and I am sure that being a fine musician is to you the most important thing in the preparation of a good piano teacher. I feel that you would say the same thing for me. I enjoyed reading this article because it describes me to me in many respects. I am one of those fortunate children whose mother decided early before they were born that they should study music. My teacher was carefully selected and because of him and my mother I had a wealth of experience during my school days. From the fifth through the eighth grades I was a school pianist, which meant that I played the school marches and did quite a bit of solo playing. The year I was in the eighth grade I was pianist for the chorus which sang at the joint graduation exercises of all the eighth grade children. They sang *Swanee* On the Beautiful Blue Danube—and I was a great help to me. My parents and my piano teacher were very proud of me. During those years I was also pianist for our Sunday School and Christian Endeavor Society, receiving a small salary for this playing. I received much guidance and my mother during those years in making me a very important part of our life, and now here is the question: When I went to college—so degree was in Music Education, I studied four years, taking, in addition to my applied music, theory, and music education. I was a very good student, and I am sure that you feel that it is necessary to get a degree. Do you feel that

I ought to go back to college for further work so as to receive a degree even though I am married and have a family? I shall appreciate your advice.—E. S.

A. I am glad to have you pay tribute to your mother and your home. There are too many children now-a-days who take everything for granted, and their lack of gratitude to their parents for the toil and sacrifice that music study and other home advantages often involve—this lack of gratitude troubles me greatly. I hope that your mother is still alive to enjoy the love and appreciation of her child.

As to your question, my answer is No. If you were teaching music in the schools and needed the degree in order to get a teaching certificate, I should probably be compelled to answer differently. But since you have apparently established yourself professionally in the field of music, I advise you to forget credits and degrees. By all means keep on studying—both music and other subjects—in order that you may "keep green at the top." I suggest this because I believe that human happiness eventuates only when an individual continues to grow and to strive toward still higher levels. But I feel that far too much emphasis is being placed on credits and degrees, and far too little upon the joyful experience of learning something that the individual needs and wants.

Double-Jointed Thumbs

Q. In my class of forty-two, I have six little girls who have double-jointed thumbs. They consequently did it almost immediately. I have noticed that the thumb from sinking in when a key is struck with the thumb. I use Louise Brown's technique, but they don't seem to be correct that fault as she tells us it can't be done.

I have noticed that in every case the child has fat, chubby hands, short fingers, and weak joints. But I have been able to strengthen all of them except the thumb. Could you help me? I don't want to waste any more time with the kind of work I am giving them; that is, just watching the finger and having me hold it in place while five-finger work is done in the lesson period. That isn't a very good idea, for whatever help you can give me. —Mrs. H. B. L.

A. I have shown your letter to my friend Neva Swanson, and she has given me the following advice for you:

The problem you mention is a difficult one, and I am sure that you are on the right track. The Robyn material and methods are good. But I must warn you not to try to rush the child. It takes a long time to correct double joints, and haste can be fatal. "The chief thing to watch is that the student have a good hand position, fingers well rounded, and a good hand posture. I do not put too much pressure on the thumb, for that just causes the joint to collapse all the more. You must be willing to sacrifice some of the musical effects until the thumb is strengthened. Also see to it that the student does not put too much of the thumb on the key, and be careful to keep the thumb from pressing on the thumb from the wrist."

A good exercise is to practice raising the thumb while you slowly count the fingers to raise the thumb. Do this at the wrist, keeping the thumb joint firm, and using the side tip. Then drop quickly and lightly on the key. At first practice without producing any sound at all, then eventually produce only a light tone.

On his return to the United States from a two-and-a-half-month tour of Australia under the auspices of the Australian Broadcasting Commission, Edmund Kurtz will be lecturing with more than ten major symphony orchestras throughout this country, and will fill many special engagements, as well. He will also have the honor of premiering with the New York Philharmonic Symphony Orchestra a new 'cello concerto written for and dedicated to him by the French master Darius Milhaud.

A native of Russia and member of a distinguished musical family, Edmund Kurtz studied his instrument under such great teachers as Julius Klengel and Dion Alexeevich and enjoyed considerable success throughout Europe as a youthful prodigy, following his sensational concert debut at the Sala Bach in Rome of the age of thirteen. He also had the unusual experience of playing the famous Saint-Saëns 'cello solo, The Swan, at accompaniment for the immortal dance interpretation of it by Anna Pavlova, in almost all of the great theaters of Europe.

Following seven extensive tours of Australia and New Zealand and a tenure as Professor of Music in charge of the master 'cello class at the University of Melbourne, he came to this country in 1936 to accept a post as principal 'cello of the Chicago Symphony Orchestra under Frederick Stock and remained with this organization for eight years. In 1944, he resigned to devote himself exclusively to a solo virtuoso career, conspicuously launched by an invitation from Arturo Toscanini to play the Dvorák Concerto with the NBC Symphony under the great maestro's baton, and by a contract with the RCA-Victor Company for a series of notable Red Seal recordings.

Today, Kurtz' cello mastery of his instrument is commensurate with his stature as a virtuoso, and he is one of the most perfect 'cellos in the world, the priceless "Hausmann (ex-fon-taine)" Stradivarius, made in 1724. He is also the possessor of a rare Demianov violin, a violin of the historic collection of François Tourte Bos.

HOW did you happen to choose the 'cello as a "solo instrument"? This question is invariably put to me by backstage visitors after each of my concert appearances. Hearing it repeated over and over again for so many years—whether in Europe, Australia, or the United States—has brought home to me the full measure of discouragement which the 'cello student must face while preparing for a professional career. For the sake of those students of today, in whose hands the musical future rests, I thought I might, therefore, to examine and explain some of the reasons why it has been taken generally for granted that the 'cello is unsuited for solo concert work, and at the same time to suggest some eminently practical steps which these students themselves may take toward overcoming that popular misconception.

In the past, there was no great school of 'cello playing comparable, in my day, to the schools of Tartini, Vioti, Vieltuxtemp, Wieniawski, Joachim, and Auer, which explored and codified violinistic techniques and passed along to future generations a reliable set of basic precepts. There were, to be sure, a few outstanding 'cello players—Bernhard Romberg, Justus Dotschauer, Friedrich Grützmacher, Alfredo Piatti, David Popper, and Carl Davidoff, to mention just a few; yet it is interesting to note that none of these was entirely successful in proving the 'cello's right to consideration as a solo instrument quite on a par with the violin or piano. The eminent Polish critic and musicologist, Joseph W. Von Wajsbleski (himself a violinist), wrote in 1894 that 'cello technique "has reached so good a degree of perfection that it seems scarcely possible it can rise much higher, although the violoncello cannot rival the violin in brilliance and agility." It was not until the very end of the nineteenth century that Wajsbleski was proven wrong by Pablo Casals, whose concert performances demonstrated for the first time that the 'cello was capable of musical effects as widely varied and as satisfying as those associated with either the violin or the piano, and whose work as a teacher has done much toward establishing new standards of 'cello technique.

Paradoxically enough, Casals' service to the 'cello has been rendered through giving primary consideration not to the technical demands of the instrument itself, but to the musical requirements of making the music. Though his 'cello is solidly founded upon the achievements of the nineteenth century's master violinists, he has gone far beyond them in his broad concept of the 'cello's musical function, and at the same time has worked out revolutionary new ways of achieving correct dynamics, combined with a true virtuoso use of Rubato. His methods of fingering and

The 'Cellist Looks Ahead

A Conference with

Edmund Kurtz

Noted Russian 'Cellist

SECURED EXPRESSLY FOR THE ETUDE BY ARTHUR B. WILSON

bowing, too, represent a tremendous advance in 'cello technique. This is not to say, however, that Casals' actual fingering and bowings should be followed to the letter by other 'cellists. For the artist achieves perfection not through following certain rigid mechanical patterns, but through interpreting each composition in terms of the use of bow and fingering which, for him, is easiest and most natural.

Students and teachers can continue to build the great 'cello tradition, for which foundations have recently been laid. I cannot repeat too often, "Go back to original sources." This question is invariably put to me by backstage visitors after each of my concert appearances. Hearing it repeated over and over again for so many years—whether in Europe, Australia, or the United States—has brought home to me the full measure of discouragement which the 'cello student must face while preparing for a professional career. For the sake of those students of today, in whose hands the musical future rests, I thought I might, therefore, to examine and explain some of the reasons why it has been taken generally for granted that the 'cello is unsuited for solo concert work, and at the same time to suggest some eminently practical steps which these students themselves may take toward overcoming that popular misconception.

In the past, there was no great school of 'cello playing comparable, in my day, to the schools of Tartini, Vioti, Vieltuxtemp, Wieniawski, Joachim, and Auer, which explored and codified violinistic techniques and passed along to future generations a reliable set of basic precepts. There were, to be sure, a few outstanding 'cello players—Bernhard Romberg, Justus Dotschauer, Friedrich Grützmacher, Alfredo Piatti, David Popper, and Carl Davidoff, to mention just a few; yet it is interesting to note that none of these was entirely successful in proving the 'cello's right to consideration as a solo instrument quite on a par with the violin or piano. The eminent Polish critic and musicologist, Joseph W. Von Wajsbleski (himself a violinist), wrote in 1894 that 'cello technique "has reached so good a degree of perfection that it seems scarcely possible it can rise much higher, although the violoncello cannot rival the violin in brilliance and agility." It was not until the very end of the nineteenth century that Wajsbleski was proven wrong by Pablo Casals, whose concert performances demonstrated for the first time that the 'cello was capable of musical effects as widely varied and as satisfying as those associated with either the violin or the piano, and whose work as a teacher has done much toward establishing new standards of 'cello technique.

Paradoxically enough, Casals' service to the 'cello has been rendered through giving primary consideration not to the technical demands of the instrument itself, but to the musical requirements of making the music. Though his 'cello is solidly founded upon the achievements of the nineteenth century's master violinists, he has gone far beyond them in his broad concept of the 'cello's musical function, and at the same time has worked out revolutionary new ways of achieving correct dynamics, combined with a true virtuoso use of Rubato. His methods of fingering and

The Need For Better Editing

Innumerable specific instances can be cited in which 'cellists must simply experiment until they find the best way to fulfill the composer's dynamic and melodic intentions in each work. Many standard musical concepts of 'cello masterworks repeatedly call for the execution of crescendo passages with a bow-stroke

leading from frog to point (that is with the bow drawn across the strings outward from the instrumental fingering and bowings should be followed to the letter by other 'cellists. For the artist achieves perfection not through following certain rigid mechanical patterns, but through interpreting each composition in terms of the use of bow and fingering which, for him, is easiest and most natural.

Students and teachers can continue to build the great 'cello tradition, for which foundations have recently been laid. I cannot repeat too often, "Go back to original sources." This question is invariably put to me by backstage visitors after each of my concert appearances. Hearing it repeated over and over again for so many years—whether in Europe, Australia, or the United States—has brought home to me the full measure of discouragement which the 'cello student must face while preparing for a professional career. For the sake of those students of today, in whose hands the musical future rests, I thought I might, therefore, to examine and explain some of the reasons why it has been taken generally for granted that the 'cello is unsuited for solo concert work, and at the same time to suggest some eminently practical steps which these students themselves may take toward overcoming that popular misconception.

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for the 'cello to play *forte* certain phrases which Chopin has clearly marked *forte*.

Another serious defect of old-style 'cello technique lies in the practice of using a glissando, which destroys the clarity of the musical line, in order to eliminate a break between notes lying far apart on the strings. Actually, stretching of the fingers should be employed only when the interval is up to a fourth, even when a slide could be used and would be easier; and glissandos should not be used as mechanical shortcuts, but should occur only in those rare instances where they are essential to fulfill the composer's musical pattern. The best solution of this particular problem is to learn how to use all four strings, in the (Continued on Page 655)

"... right good partners, too"



WILLIAM GILBERT

SIR ARTHUR SULLIVAN

by Charlotte E. Braun

This sprightly article, giving a picture of the greatest verbal and musical operatic caricaturists of the last years of the Victorian Era, appeared first in "Forum" and is reprinted by permission. Copyright 1946, by the Events Publishing Co. —Editor's Note.

IN 1869, England was living in the golden age of Victoria. It was, too, the golden age of the bourgeoisie, the era of sentimentality and the triumph of the common-place. In retrospect, then, it is hard to see how a musical phenomenon such as the Gilbert and Sullivan association could appear and flourish, unless it was decreed by fate that some leaven was necessary, even for the Victorian palate. Perhaps that is why William Gilbert and Arthur Sullivan were bound to meet. It was a casual introduction, with little to indicate that it would lead to perhaps the most famous collaboration in musical history. At the time of the meeting, both young men had already attained a measure of popularity in their respective fields, but neither had as yet found the magic touchstone of fame.

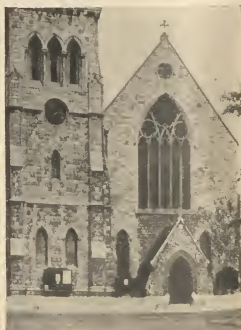
Gilbert, the elder of the two by six years, came of a family of some means and was surrounded from early childhood by the literati and theatre people who were constant visitors at his home. At the age of two, Gilbert started his musical comedy career. He was taken to the Continent where, in Naples, he was tricked out of his nurse's hands by two bandits and held for £25 ransom. In later years he claimed to remember the incident perfectly and who is to deny it, for, again and again in his operettas, recurs the theme of infants exchanged in their cradles, or mix-ups caused by careless or stupid governesses. So, even at that early age, Gilbert was "gathering material" for his future works.

The sly wit that was to enliven the English comedy stage manifested itself early. At school, Gilbert was known as a sharp-tongued, touchy boy, quick to take offense and more ready to make enemies than friends. His intense competitiveness made him a good student. Many young boys run off to sea or to the circus:

William Gilbert ran off to the theatre. Unfortunately for him, the director of the theatre he chose was an old friend of his father's and promptly packed him off to school again. Gilbert went on to take his degree at the University of London, but his spirit was still



SULLIVAN'S BIRTHPLACE
in Lambeth, a poorer district of London.



ST. PETER'S CHURCH IN LONDON
Where Sullivan wrote *Oswald, Christian Soldiers*.

was often allowed to sit in on a rehearsal and play one or the other of the instruments—usually in the wind section. It was this early band, rather than orchestral training, which gives Sullivan's music its distinctive character. It also explains his ability, in later years, to orchestrate his scores with amazing rapidity—he had acquired a "knack" for it by a process of musical "osmosis" throughout his childhood.

His earliest public success came when he joined the choir of the Chapel Royal. He was immediately given solo parts to sing and won the praise of Queen Victoria herself, who sent him 10 shillings. Sullivan was already displaying the characteristics that were to make him such a popular figure throughout his life. Quiet, and physically rather small and weak, he had an almost uncanny faculty for making friends. This was true among his contemporaries as well as among adults. It was said later, that Sullivan made friends as readily as Gilbert made enemies. Strangely enough, the charm of the one and the biting wit of the other were to blend into such a perfect whole.

The musical mentor of London, until the time of his death, had been Felix Mendelssohn. When Sullivan was 14 years old, it was decided to establish a music scholarship at the Conservatory at Leipzig in memory of this great favorite. The luck of the Irish was with Sullivan—he won the scholarship.

In Leipzig, as in London, Sullivan immediately became popular in the circle of young musicians at the Conservatory—in particular among the young ladies. In fact, so great was the young man's charm, that he became an object of rivalry between sisters and good friends. It cannot be said that he ignored their attentions, but Sullivan was a light-hearted seventeen at the time and he was enjoying his musical successes far too much to become a mere "ladies' man." As it was, he struck the happy medium between work and play and won the praise of his instructors as well as the admiration of the salons.

Joint Public Attention

Gilbert and Sullivan came to public attention at almost the same time. The former, after having spent several depressing years in the Education Department, had turned to law, but this proved unsatisfactory. In fact, Gilbert did little more than pay his annual dues. He was living in London's Bohemia, writing what he himself termed "doggerel." Still, despite the doggerel rhymes, the sharpness of the wit was not lost on the public. His work began to appear regularly in the publication *Punch*, a prototype of *Punch*, under the title, "Bab Ballads." Mostly, the ballads treated grotesque themes, or burlesqued serious ones and were illustrated by line cuts done by Gilbert himself. This was in 1861.

The following year, Sullivan (Continued on Page 652)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

AU LEVER DU SOLEIL

(AT SUNRISE)

Gretchaninoff shows his mastery in the delightful simplicity and naïveté of this composition as much as he could in a symphony. That is, with an enchanting little melody he employs precisely the right artistic materials. Grade 3.

A. GRETCHANINOFF, Op. 173, No. 1

Andante con liberta Moderato (♩ = 80)

mf poetico *mp* *mf* *cresc.* *mp* *poco con moto* *Andante* *mf poetico e con liberta* *pp*

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SERENADE TO A BLONDE

This work is as brisk as a walk down Broadway through the sparkling neon signs. It should be played with sprightliness and never with a suggestion of forcing the tone or the tempo. Grade 4.

RALPH FEDERER

Moderately (♩=72)

Light and "swinky"

First system of the musical score. It consists of two staves. The left staff is marked *mf* with the instruction "with well marked rhythm". The right staff is marked *sfz* and *mp*. The music is in 2/4 time and features a variety of dynamic markings including *sfz*, *mp*, *ff*, and *f*. There are also instructions like "no pedal" and "Pedal as at first".

* Play single notes in left hand in their original position for an easier arrangement.

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THE ETUDE

Second system of the musical score. It continues the two-staff format. The left staff has markings for *mf*, *pp*, *f*, and *mf*. The right staff has markings for *sfz*, *ff*, *fz*, *pp*, *f*, *mf*, *fz*, and *ff*. Instructions include "With clean-cut, incisive rhythm", "no pedal", and "CODA". The system concludes with a "D.C." (Da Capo) instruction.

NOVEMBER 1946

627

JUMPIN' JEEPERS!

FRANCESCO DE LEONE

Don't mistake the intention of this composition. It should be played lightly without any suggestion of boisterousness. Grade 3 $\frac{1}{2}$.

Allegretto moderato (♩ = 72)

Allegretto moderato (♩ = 72)

p *leggiero* *cresc.* *rit.* *p ma cresc.* *a tempo*

cresc. *rit.* *cresc.* *dolce e dim.* *p Fine* *a tempo*

Scherz.

p *cresc. espress.* *D.C.*

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THE ETUDE

MAZURKA

This, the simplest and one of the loveliest of all Chopin Mazurkas, appeared after his death. At first its authenticity was doubted, but now it is included in representative collections. It is not the Chopin of the great Sonatas, Ballades, Scherzos, and Polonaises, but rather the Chopin of the E-flat Nocturne, Grade 3.

Edited by Henry Levine

Allegretto (♩ = 144)

FRÉDÉRIC CHOPIN, Op. 67, No. 3
(Posthumous)

15

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THEME FROM PIANO CONCERTO IN E-FLAT MAJOR

("EMPEROR")

LUDWIG van BEETHOVEN

Arr. by Henry Levine

Allegro M.M. $\text{♩} = 132$

1st time

Last time

Fine

pp

poco meno mosso

p

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630

THE ETUDE

a tempo

f

cresc.

ff D.C. al Fine

THE CHURCH'S ONE FOUNDATION

SAMUEL S. WESLEY
Arr. by Clarence Kohlmann

Tempo di Marcia con brio

f

rit.

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631

a tempo

mf

rit.

a tempo

mf ben marcato

cresc.

f

a tempo

rit.

cresc.

rall.

ff

LOS DOS

This dance is indelibly Spanish. Do not let the "three against two" passage (see measure 24) bother you. Just repeat to yourself rhythmically, "One two- and three;" a dozen times; then fit it to the first half of measure 24. Grade 3½.

(♩ = 76)

FRANCISCA VALLEJO

p

ten.

mf

p

ten.

ten.

Gracefully

p

f

sf

Fine

Persuasively

p

legato

mf

f

D.C.

This is one of the most alluring themes by Mr. King. Its harmonic treatment gives it an enduring character and real charm. Grade 3.

STANFORD KING

p

cresc.

mf

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This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical elements: notes, rests, and dynamic markings such as 'p' (piano), 'mf' (mezzo-forte), and 'rit.' (ritardando). There are also performance instructions like 'Cresc.' (crescendo) and 'Fin.' (fine). The piece concludes with a 'D.C.' (Da Capo) instruction. The manuscript is written in ink on aged, slightly yellowed paper.

6.3.5

HUNGARIAN DANCE No. 6

(EXCERPT)

SECONDO

JOHANNES BRAHMS

Vivace (♩=108)

f *p molto sostenuto*

più rit. *a tempo* *f vivo*

p *f* *fz*

fz *p legg.*

Presto

HUNGARIAN DANCE No. 6

(EXCERPT)

PRIMO

JOHANNES BRAHMS

Vivace (♩=108)

f *f molto sostenuto*

più rit. *a tempo* *f vivo*

p *f* *fz*

fz *p legg. ma marc.*

Presto

THERE'S JUST ONE SONG

Words and Music by
LUCILE SNOW LIND

Moderato con sentimento

There's just one song in ev'-ry flam - ing dawn, In ev'-ry
Each ti - ny flow-er and each blade of grass Look up in

twi-ght af-ter day is gone; And stars sing when you pass a - long; They sing one
ad - o - ra-tion when you pass And breathe a song of spring a - new Be-cause it's

song, One rap-turous song! They sing one song The whole night
you, Be-cause it's you! They breathe one song: That I love

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THE ETUDE

After 1st Verse
a tempo

After 2nd Verse
a tempo

you!

BERCEUSE

from "JOCELYN"

B. GODARD

Edited by N. L. Frey

Andantino M.M. ♩ = 108

PIANO

Violin

Recit. con sordino

tranquillo molto

Lento

colla parte

pp sempre

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8^{va} Andante M.M. ♩ = 69

Sul A

pp con sordino

cresc.

f

rall.

pp a tempo

marcato

f

rall.

pp

Fine

Andantino

pp

8^{va}

Fine

p una corda

rall.

Quasi Recit.

a tempo

tranquillo

p

cresc.

p a tempo

pp tre corde

rall.

dim.

pp

cresc.

D.S.

colla parte

pp

D.S.

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Gt. Flute 8' Coup. to Sw.
Ped. Bourdon Coup. to Sw.

40 00 5534 210
B 11 00 5543 210

Moderato

MANUALS

PEDAL

Sw. 49 p

Ped. 53

Gt. B

Gt. to Ped.

Fine

a tempo

pp 49

Sw. 49

dim.

mf 49

D.C.

WIGWAM DANCE

H.P. HOPKINS

Grade 1.

Moderato (♩=72)

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THE COBBLER

WILLIAM SCHER

Grade 2.

Moderato (♩=66)

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NOVEMBER NIGHT

MILO STEVENS

Grade 2.

Quietly (♩=54)

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The Teacher's Round Table

(Continued from Page 612)

pupil. These exercises will bring about an expansion of the hand without injury, if they are done carefully. I have never known any injury arising from them, because they are based upon the theory of alternate stretching and relaxation. When an unusual sensation of pain, or strain, develops in your student's hand from the stretching, she should stop and relieve it by turning to another branch of technique, the wrist action for instance, which calls other muscles into action.

More stretch can also be developed by exercising the fingers laterally, away from the piano. Place the hand on a table, in the normal playing position and the fingers apart. Then move the fourth finger repeatedly from right to left and left to right, each time coming in contact with the third and fifth fingers. Do the same with the third finger between the second and the fourth. Then with the index. Finally, stretch the hand as far as it can reach, each time receding the fingers together.

Silent keyboards have not been manufactured in quantities for years. The Virgil Piano School Company has been able to furnish a few second-hand claviers. Their address is Bergenfield, New Jersey.

What is "American" Music?

(Continued from Page 606)

a direct appeal to the sentiments. But there is something about the Grofé music—and about other Grofé music—that has a sort of unaffected expression of what moves me in the American scene as I have seen it these many years.

There is Charles Ives. He is much thought of, and seems to be considered "American." According to Olin Downes in the New York Times, reviewers, after a recent performance of one of his early symphonies, were unanimous upon the "national quality of the music."

Well, there we have something definite, just as definite as a comment, once read somewhere upon the music of Roy Harris, wherein he was called "the most American of American composers." Both of these composers are of the "dissonant" school and their music is spoken of as "racy" and full of vitality. Aaron Copland is also of the dissonant school, less so in the "Lincoln" than in "Music for the Theatre"; but is his music "American?" I cannot see the Americanism in any of these works. I simply cannot see how they could appeal to the taste of the average American, as an expression of the feelings of that American.

I was in Paris when the first exhibition of the paintings of the Cubist School and the wild lucubrations of the Dadaists were given to the world. I became convinced that the reason these people presented their art in that manner was that they were talentless and had nothing to say, and wished to call attention to themselves by recourse to the bizarre. If a composer gave birth to an idea which he considered beautiful, he would not risk spoiling its chance of public acceptance by trying to make American music that is overlarded with discords, music that is

heard on our programs. The general public still clings to genuine music.

The most gifted of serious American composers was the late Charles T. Griffes, composer of *The White Peacock*, *The Fountain of Aquas Pauls*, *The Pleasure Dome of Kubie Kahn*, and other works possessed of real beauty splendidly conceived and executed. But it is pure modern French. Without Debussy and, perhaps, Ravel, Chausson, and César Franck, it could scarcely have been written. That does not, to my mind, lessen its value. Beauty is beauty, and where it comes from does not matter. Its derivatives are inessential.

It seems fair to say that among distinctive American composers John Philip Sousa must take first rank, just because he is not distinctive. There is no Spanish, or Latin-American, or African, or Hungarian, or Russian, or Oriental influence in his music. It is of a universal sort, basic, as German music is universal and basic, and this is its greatness and the reason, no doubt, why it is accepted, universally and without comment, abroad. And what can music representative of the American melting pot be but universal?

What, we may ask, is our American characteristic, not of a group, but of all of us, not of today, but of all the days since the first of our forefathers settled on these shores? One answer may be made which will hardly be disputed: Energy! Energy, and all that goes with it: courage, vigor, vim, push, go-get-ness; and the music of Sousa is made up of all of these qualities.

And there is another quality not so easily defined: Conservatism. Conservatism, and an absence of any sickly sentimentality; a solidity along popular lines that is akin to the solidity of Beethoven. It is this that gives to the Sousa marches their ageless flavor, their lasting quality.

But just think how hard it must be to create along these lines and yet attain individuality and sustained interest! There is proof here of real genius, genius such as that of Johann Strauss, the Waltz King of Vienna, which lifts popular music out of its class and gives it a place beside what we call serious music.

The question naturally arises: Into what kind of music is the American, that is: symphony, the sonata, the concerto, the symphonic poem? Attempts are being made by composers of American music, and other composers, but is that not moving in exactly the wrong direction? Would not a frank acceptance of Sousa's conservatism, of his expression of American music—our basic characteristic—be more to the point?

A moment's thought suffices to convince one that the living music is not that which owes its existence to local idioms. Nowhere do we find lasting symphonic value based upon the "characteristic" rhythms and harmonies. I do not know why this is a fact, but a fact it most certainly is. The basic qualities of Bach, Beethoven, Brahms, are evident and indisputable; and it is not just a little odd, daily food for rations: the solid things simply prepared?

Obviously, however, we are in a day and age of revolution; we demand new dress for the old tunes, new harmonies, new orchestral effects—but might it not be well for us to recognize the solid conservatism of old Father Sousa, and to build on that framework, instead of trying to make American music of modes alien to our shores?



How much Chemistry is there in a BALDWIN?

The function of the Chemical Laboratory in the building of a Baldwin would seem to the casual observer to be virtually negligible. As a matter of fact it is extremely important. For the Baldwin is built to last a lifetime and its capacity to do so is dependent to a large extent on the reliability of the materials which are used in its manufacture. All such materials in use today have been tested and proven by actual usage over a long period of time. And every available scientific device has been employed to preserve the quality of these materials in strict conformity with that which the test of time has proven to be adequate.

Special gages are used in the building of pin blocks, sound boards and action parts. Each of these has a slightly different function to perform and the slightest variation in the chemical analysis of any one of these might conceivably compromise its capacity to stand the exacting test of lifetime usage. Special metals are used for plates, pins, strings. Special finishes are used for preserving interior parts; for finishing cases.

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Technicians to assure beyond question that each new consignment of such materials is identical in form and composition with those which are already in use and which have demonstrated their capacity to perform their required functions for an indefinite length of time.

It is for this reason that precise chemical formulae for all materials of this nature have long been kept in a meticulously prepared and jealously guarded file and it is for the same reason that each new shipment in any of these categories is subjected to a complete and exhaustive chemical analysis which establishes its precise conformity with established standards.

Research in the field of new materials is carried on year in and year out in the ceaseless quest for improvement. Experiments with plastics, synthetics, light metals and other modern scientific developments are constantly in progress.

Chemistry is just another tool which is expertly used by Baldwin technicians to safeguard the sacred and unbreakable rule which is the basic principle on which the uniformity of Baldwin quality is preserved. This rule may be stated in a few words—Unless it can be improved it will never be changed.

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Junior Etude

Edited by

ELIZABETH A. GEST

The Music of the American Indian

by Paul Fouquet

BOBBY and Uncle John were on their way to the museum to visit the Indian Exhibits. "Uncle John," said Bobby, "do you know what I was thinking?"

"No, but knowing the way your mind works, I'd say it had something to do with music. Am I right?"

Bobby nodded. "Yep. Here we are on our way to see Indian things and I don't believe I ever heard any Indian music. They have music, don't they? What's it like?"

"Well, Bobby, you ask so many questions at once! Sure, they have music and we'll see some of their instruments today, but there will not be any Indians around to play on them, and I could never describe their music to you. You really have to hear Indian music to know what it is like. But, you know, the music of all primitive peoples is so different from ours it is hard to write it down on a staff. That does not mean it is not what we call musical, for the Indians could make music out of anything. It is just different. The Indians use drums, reeds, bones, and gourds to make music, and they have lullabies, work songs, harvest songs, and ceremonial chants. Most of their music is vocal music, and even their ceremonial dances are accompanied by drums and singing. As their melodies are very limited in scope, and they know nothing of harmony, the main feature of their music is complicated rhythm, in which they are very skillful. Sometimes they beat their drums in one rhythm while singing in another! You could not do that, Bobby."

"You couldn't either, Uncle John!" said Bobby.

"Not and they have songs for everything, for planting, for harvesting, for fire, for the forest, for lakes and rivers and all sorts of things. Music is really a part of an Indian's life, they work by it and live by it. The modern industrial world is really imitating the Indians when factories install radio and 'piped-in' music for the workers in the plants. It makes the work go better."

And the Indians have colorful, ceremonial dances, too, and these are accompanied by some of the older men singing and beating drums. Some of the well known dances of the various tribes include the *Sun Dance* of the Cheyennes, the *Rain Dance* of the Jums, the *Snake Dance* of the Hopis, and lots of others, *Buffalo Dance*, *Corn Dance*, *Grass Dance*, *Deer Dance*. Besides the dances, the Indians have societies, named for animals, and contests. The Ojibwas used to have a drum-beating contest."



Indian Chieftain Blackfoot Tribe

"Bet that was good," said Bobby. "The best way to hear Indian music is through recordings that have been made, and also through the compositions of some of our American composers who have used Indian themes in the compositions. While these themes have been set with rich harmonies, they still retain their Indian style and characteristics."

"Who are these composers?" "Well, let me think. There is Charles Wakefield Cadman. He made a serious study of tribal music and wrote an opera, based on an Indian story, called 'Shanewis'. His song, *From the Land of the Sky Blue Water* is very well known. Another opera on an Indian story was written by Victor Herbert, called 'Naomah'. MacDowell greatly admired the Indian melodies and wrote an 'Indian Suite' for orchestra. You know his piano piece called *From an Indian Lodge*. Charles Skilton is another American composer who uses Indian themes in his compositions; also Arthur Farwell, Loomis, Grunn, Arthur B. Nevin, Gilbert,

Phrasing

by Gladys Hutchinson

In reciting a poem, you would not think of doing it this way, now would you!

Mary had a little
Lamb its fleece was
White as snow and
Everywhere that Mary
Went the lamb was
Sure to go.

In music, too, we must group the sounds correctly in phrases, just as in language. At the end of each phrase, or sentence, we should "fly" (let the wrist rise a tiny bit and let the fingers come off the keys a tiny bit, before starting the next phrase).

If you sing the phrases you will find it necessary to take a new, small breath for each phrase; therefore "flying" at the end of a phrase is nothing more or less than letting the music breathe, and expressing itself in phrases, or sentences. When the music breathes it has life and meaning, and then it is easier and pleasanter to play, as well as easier and pleasanter to listen to.

Musical Behadings Puzzle

1. Behad a group of players and leave a conjunction.
2. Behad a male voice and leave an animal.
3. Behad a symbol in notation and leave a string instrument.
4. Behad a fermata and leave aged.
5. Behad a mechanical device for subdividing the tone of instruments and leave a tribe of Indians.
6. Behad a musical tone and leave a number.
7. Behad a percussion instrument and leave an alcoholic beverage.
8. Behad a musical embellishment and leave a large vase.
9. Behad a briar and leave a brass instrument.
10. Behad a rock and leave a musical sound.

Quiz No. 15

1. Was the opera, 'Rigoleto,' composed by Verdi, Puccini, Mozart or Massenet?
2. Was Palestrina born in 1484, 1536, 1686 or 1707?
3. Was Liszt a Bohemian, Czechoslovakian, Hungarian or Austrian?
4. Is the tympani an instrument of percussion, wood-wind or brass-wind?
5. Does maestoso mean mournful, majestic, or dainty?
6. Do the tones C E G-sharp form a minor triad, a diminished triad or an augmented triad?

7. Is a dotted half note equal to twelve, sixteen or twenty-four thirty-second notes?
8. If the signature of a key is B-flat, E-flat, A-flat, D-flat, is the key C minor, B-flat minor or A-flat major?
9. Is a symphonie poem written to be played by an orchestra, played on two pianos or sung by a large chorus?
10. Is the lowest key on the piano keyboard C, B-flat, A or G?

(Answers on next page)

Troyer, and Thurlow Lierance. The Italian composer Puccini wrote an opera called 'The Girl of the Golden West,' in which he used an Indian melody that was collected by Arthur Farwell."

"Here we are, almost at the museum, Uncle John. I certainly do



Buffalo Dance Performed by Chief Wolf-Rose

want to see their instruments and things."

"Bobby, some day you must go out to the Indian country, Arizona and New Mexico, or to some of the more Northern Reservations, and hear the music and see the dances. The big Indian pow-wow, held every year at Flagstaff, Arizona, is very famous, and attending it is a never-to-be-forgotten experience."

"You take me there, Uncle John!" pleaded Bobby. So what could Uncle John do but promise to do so—some day!

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the nearest and best stories or essays or for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essays must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1112 Chestnut Street, Philadelphia (1), Pa., by the 22nd of November. Results of contest will appear in February. No essay contest will appear in February. No essay contest will appear in February.

Put your name, age and class in which



JUNIOR MUSIC CLUB, Churchville, Md. (See letter below)

Some Ideas Expressed in Why I Like to Play in Recitals

Dorothy Zeckman, Pennsylvania, says she receives a deep sense of personal satisfaction when she plays for interested people.

Frede Goldblatt, Maine, says although amateurs, playing gives students the satisfaction of giving the best they can.

Eva Brown, Georgia, says there is a competitive spirit, which inspires practice.

Bill Powell, South Carolina, says the fun of a recital is in preparing the piece to be played.

Florence Snell, Kansas, says she likes to play in recitals because it gives a chance to show her parents, teacher and friends how she has improved.

Mary Helen Gray, Oklahoma, likes to play in recitals because of the good she gets from them.

Margaret Daniels, North Carolina, likes to play in recitals because it is possible to surprise your teacher by playing better than ever before.

Lindsay Jackson, Alabama, likes to practice for a recital by imagining the public is watching him.

Irene Levine, Pennsylvania, thinks recitals are very helpful for one's future work in music.

Florence Jones, Ohio, likes to play in recitals to observe other pupils and, by comparison, find her own faults.

Answers to Quiz No. 15

1. Verdi; 2. 1536; 3. Hungarian; 4. percussion; 5. majestic; 6. augmented; 7. twenty-four; 8. A-flat major; 9. orchestra; 10. A.

Other "Playing in Recitals" Contest Winners: Class A, Margaret Perrio (Age 15), Ohio; Class C, Mary Lou Sanders (Age 10), Tenn.

Honorable Mention for Recital Essay Contest in August:

The above names, and Loretta Carney, Leah Scarborough, Eugene Olney, Susan Rosenstock, with Derrick, Jan Winters, Carol Hill, Marie Marshall, Barbara Jane Harris, David Specter, Hild Eberle, Barbara Carruth, Jacklyn Richter, Shirley Davidson, Camille McDowell, Patsy Martin, Janet Elen McCroskey, Mary Ann Martin, Janet Stephens, Florence Jones, Alison Ann May, Ella Fowler, Ronald McElroy, Bettina Olson, Nancy Ritter.

Why I Like to Play in Recitals (Prize winner, Class B)

Each spring my thoughts turn to the approaching piano exam. I do not believe there is a better way of seeing how I have improved in music during the year than to play in the annual recital. It is the easiest way to express my thoughts and emotions before an audience.

The pieces I have so diligently practiced sound more beautiful when played in the recital and make me feel that my work and practicing were not in vain. Nothing gives me greater satisfaction than sharing my talent with other people. At the end of the recital I see where I stand in comparison with other pupils and I realize how much harder I will have to practice the following year to continue climbing, step by step, the ladder to success.

Martha Scott (Age 14), Michigan



Junior Etude Club, Toledo, Ohio

(Letter will appear later)

Send answers to letters in care of Junior Etude

Dear Junior Etude: I wish to tell you how much I enjoy The Etude, especially the duets, which I play with our neighbors. We like the peppy duets about in grade three.

From your friend, ANNETTE MINERNA (Age 16), Michigan

Dear Junior Etude: I wish to tell you how much I enjoy The Etude, especially the duets, which I play with our neighbors. We like the peppy duets about in grade three.

From your friend, PATTY GOSSEL, Maryland

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